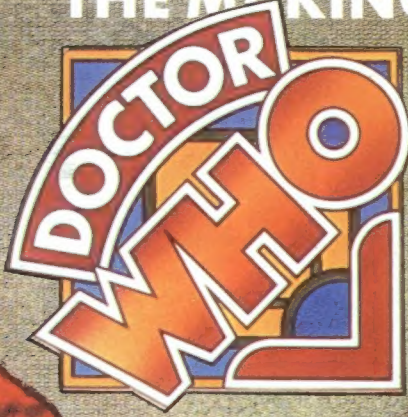
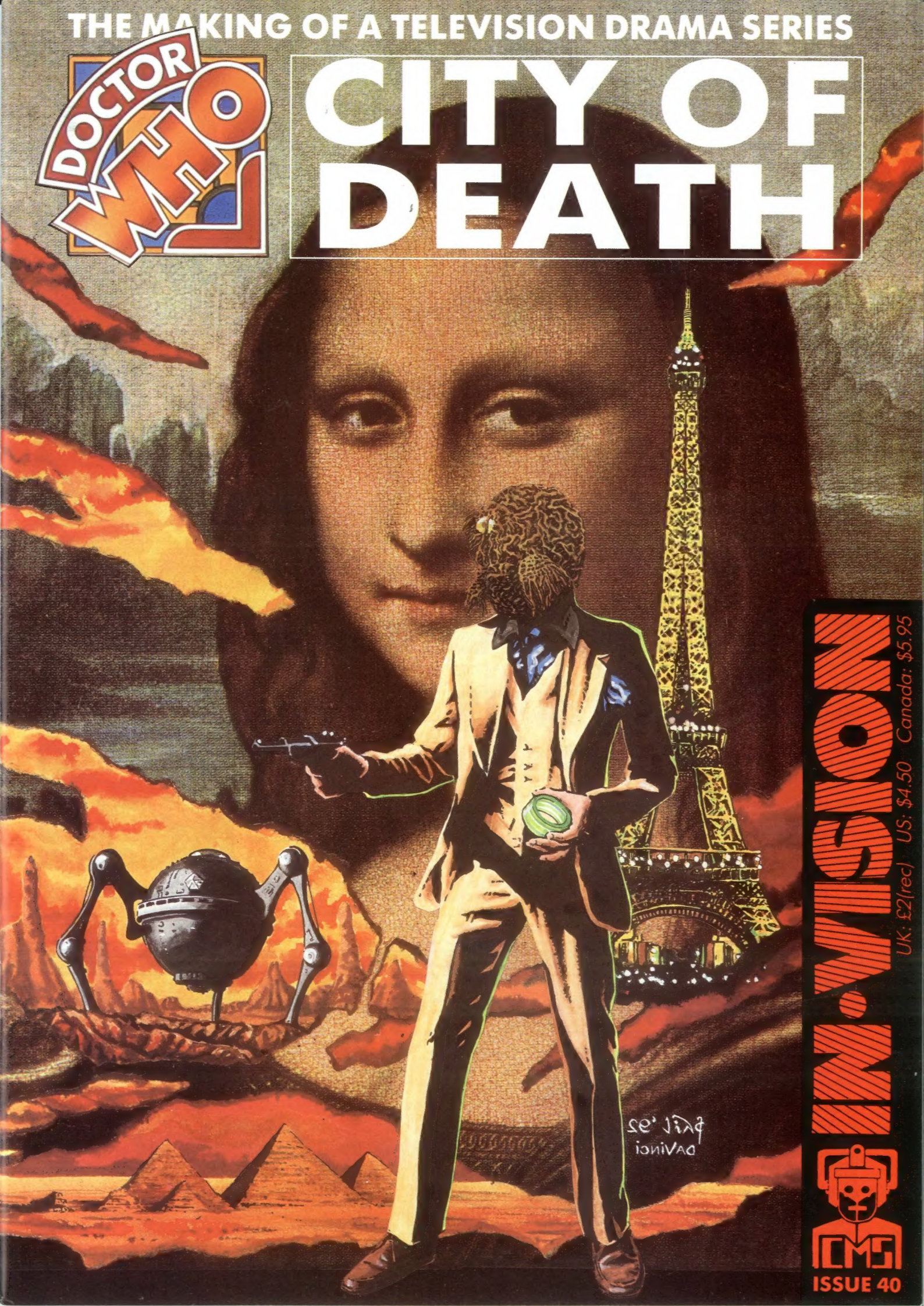


THE MAKING OF A TELEVISION DRAMA SERIES



CITY OF DEATH



DAVID JONES

DOCTOR WHO

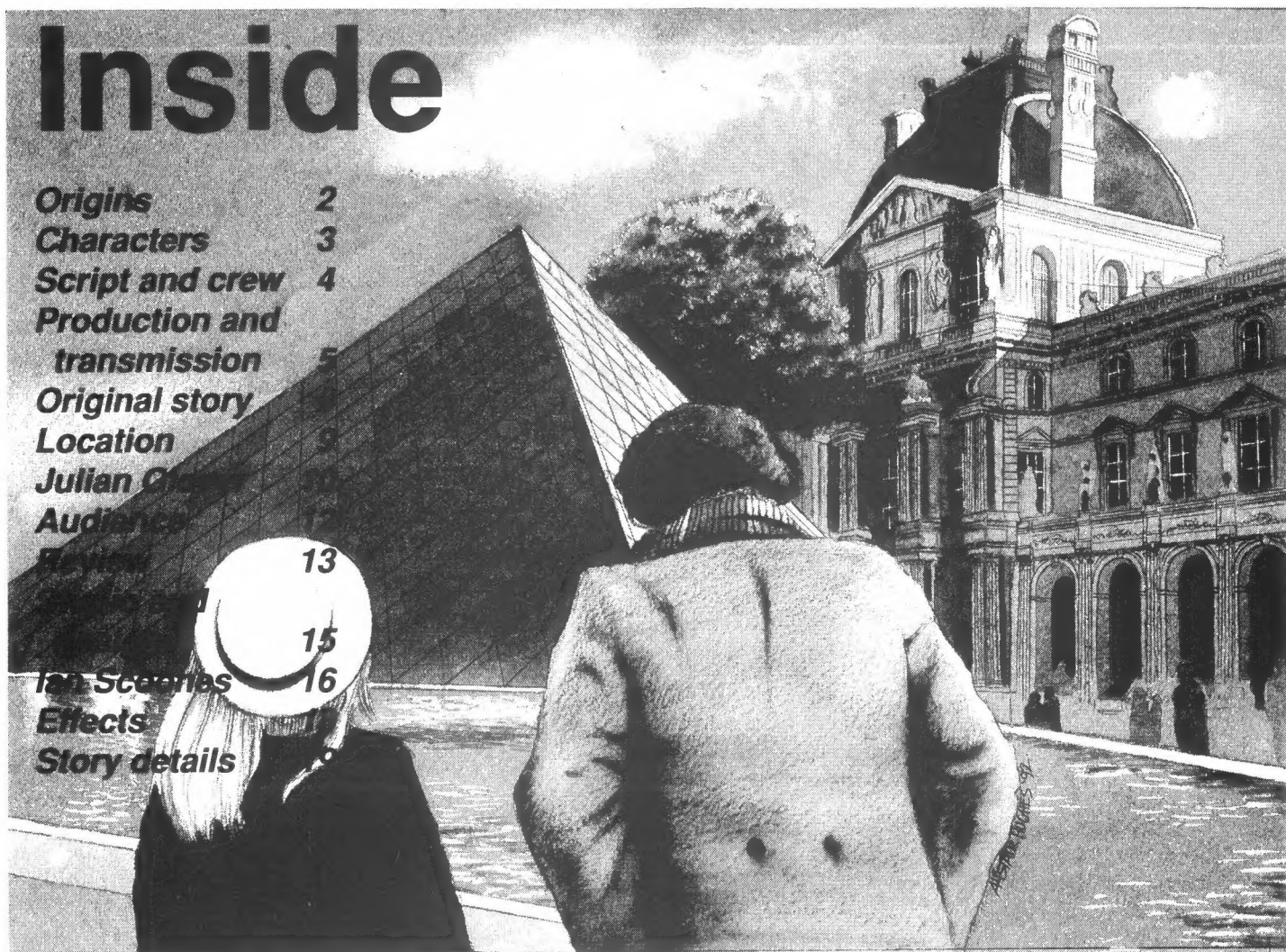


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Season 17 Story 105 (5H) Episodes 510 - 513

OF ALL HIS eighteen shows, CITY OF DEATH was Graham Williams' favourite Doctor Who. It was a feeling widely reflected, both by those who worked on it, and by the fans and viewing public who gave it high ratings and predominantly favourable comments. Even Williams' critics grudgingly admire it.

The transmitted version of CITY OF DEATH was always going to be story two in the seventeenth season. However story two was not always going to be CITY OF DEATH. Indeed the evolution of the story was almost as convoluted as its plot, with as many twists and side-turnings. It was the classic that happened almost by accident.

In this latest packed issue of IN-VISION, we examine the story's complicated evolution. We interview principal guest star Julian Glover and visual effects designer Ian Scoones, hear from John Nathan Turner about the benefits and problems in filming abroad for the first time, and examine what the serial a showcase for Doctor Who. □

Origins

DAVID FISHER was a favoured writer in the Production Office, and was asked to submit a few storylines for the new Doctor Who season long before the previous script editor, Anthony Read, left the series to be replaced by Douglas Adams. In particular, Fisher was asked personally by Graham Williams to come up with a *Bulldog Drummond*-style period piece. Anxious as always to recapture the Hammer atmosphere so eloquently presented in the past

by Robert Holmes, the producer wanted a glossy four-parter that would evoke anything from *The Great Gatsby* to *The 39 Steps*.

As the structure of the serial began to take shape, it became very obvious that CITY OF DEATH would be an expensive story to make. Faced with this, Williams decided on a gamble of his own: if the story was going to cost a lot, then every penny should be visible on screen. The serial would be a showcase to the public, and maybe to his own BBC department heads, that proper funding could again make Doctor Who a major up-market flagship for the



Corporation.

The pruning on budgets for later shows is evidence of how much money was diverted into CITY OF DEATH's coffers. A big name cast, a week of overseas filming, lavish model work, all to capture that highly important lead over ITV in the autumn ratings war.

However, by April 1979, no-one could have predicted just how high those ratings would eventually climb, nor what caused them. □



Characters

Scaroth, Scarlioni, Tancredi, ...

CARLOS Scarlioni, millionaire genius and lover of the arts. Captain Tancredi, vicious henchman of the Borgias. Two of the twelve splinters, spread throughout human history, of Scaroth, last of the Jagaroth.

The Jagaroth became extinct 400 million years ago, victims of a brutal civil war. Their acts of aggression seem well known to the Time Lords: the Doctor describes them as a "vicious, callous, warlike race". Yet Scaroth, for all his racial traits, sees himself as the saviour of his race.

There is no doubt that Scaroth is a genius: from his micro-meson scanner, capable of generating solid reproductions, to his gentle nudging of Kerensky in the field of temporal engineering, the twentieth century splinter finally has access to the techniques necessary to create the most basic of Jagaroth technology. Yet Scaroth's most brilliant achievement must be his sociological manipulation of the human race: across the centuries, his twelve parts have manoeuvred mankind into the position that the Scarlioni Scaroth needs to fulfil his destiny. One wonders how his game plan for man was viewed by the other great manipulators, the Daemons and the Fendahl.

In his Tancredi incarnation, Scaroth displays a near-sadistic pleasure in torture: he offers the thumbscrews in the manner that Scarlioni would offer a glass of wine. How he must have relished the employ of the Borgias.

As Count Carlos Scarlioni, the love of pain has been replaced by an almost obsessive desire of material possessions. It is almost as if he has briefly lost sight of his ultimate goal, preferring to bask in the trappings of wealth. Everything can be bought, from beautiful women to beautiful paintings. Scarlioni seems very comfortable with the role he has created for himself, a suave and charming aristocrat with an acidic wit, not unlike the first incarnation of the Master.

With the arrival of the Doctor, Scarlioni's civilized veneer is peeled open, along with his mask. There is a marked increase in his sarcasm and vindictiveness, as well as his haughty disregard for the human race. The Countess, for whom he has shown obvious affection, can be quickly and calmly sacrificed.

Scaroth is quite prepared to wipe it the human race to ensure the survival of the Jagaroth, and even the revelation that the death of his own race was the creation of humanity does not sway him.

Scaroth's final splinter led a life of luxury, surrounded by the best fawning sycophants that money could buy. Ironically, he dies at the hands of Hermann, his faithful bodyguard.



Countess

FIRST impressions of the Countess suggest that she is a coquettish gold-digger, attracted to her husband by the promise of unimaginable wealth. When he revels in the theft of the Mona Lisa, he sees salvation for the Jagaroth; she sees only the money.

Yet her devotion to him is indisputable. Aside from the loving looks, she sees herself as Scarlioni's consort, and she is quite prepared to take an active part in his criminal activities, such as her recce in the Louvre.

She is easily as cold-blooded as the Count, and there is no doubt that she would have dispatched the Doctor without a qualm. But her veneer is not as thick as the Count's; when the

Doctor begins to question her marriage, he attacks the discretion and charm that she professes to use. She is forced to re-examine those facts about her husband from which her wilful blindness has shielded her. She realizes that she has been living a lie. She is finally killed by Scaroth, but her assumed life had already died when he revealed his true nature.



Duggan



DUGGAN is a stupid thug. Cast in the typical role of a British private eye, his constant fist-into-hand gestures only serve to remind us of the Duggan credo: if it moves, hit it.

Although his main purpose is to have the technical bits explained to him, he does see himself a man of action, assuming command of the situation.

Of course, he normally takes exactly the wrong action, and this is typified by his attempt to

escape from Hermann by hitting him with a chair, which would have wrecked the Doctor's plans (and destroyed an historic Louis XV chair).

He possesses little in the way of a love of beauty. Too him, the Mona Lisa is simply a very expensive painting. And even though the only surviving *Giaconda* is a Da Vinci original, to Duggan's way of thinking it is a fake.

Duggan's love of violence

contrasts with the Doctor's pacifism, but it is Duggan who eventually saves humanity. After four episodes of being told off for thumping people, he delivers "the most important punch in history" which knocks Scaroth unconscious and allows the Jagaroth ship to explode.

Perhaps the Doctor's message does get through. Does Duggan buy a postcard of the Mona Lisa to appreciate her beauty - or simply to write home? □

Scripting

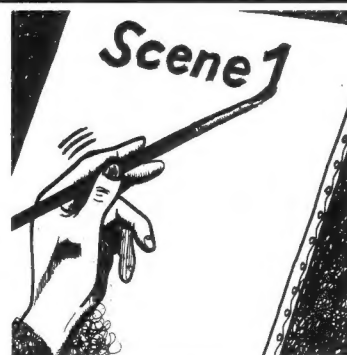
ASKED BY Graham Williams to come up with a *Bulldog Drummond* story, David Fisher devised a four-part story called "Gamble with Time". Set in 1928, it concerned a Sephiroth alien, disguised as a wealthy European aristocrat, who is working the casino circuit in Las Vegas in a bid to amass a fortune large enough to fund his secret time travel experiments. A temporal accident during Earth's primeval dawn

has thrown him forward in time. Now, as a lone survivor of the war-mongering Sephiroth, he wants to voyage back through the years and prevent the catastrophe which doomed his race.

Read and Williams liked the basic outline, and pencilled it in as the second story for Season 17. A later draft of the plotline shifted the location of the story from Las Vegas to Monte Carlo, possibly as this

would be easier to envisage on a *Doctor Who* budget than the American West.

Williams, however, was unhappy with the gambling elements in the plot. A moralist at heart, he was dubious having roulette wheels, black-jack tables and the like in a *Doctor Who* story watched by many children. Fisher was formally commissioned in the new year to write a story breakdown that would not involve gambling casinos. The result was a detailed plot synopsis about an English gum-shoe 'tec named "Pug" Farquharson investigating the activities of an art lover named Count Scarlioni in the inter-war Paris



of the 1920s. Essentially Fisher had replaced gambling with art theft, and where better to thief famous works of art than The Louvre? □

Script editing

GRAHAM WILLIAMS and Douglas Adams had not intended to be so closely involved in the rewriting of David Fisher's script. Williams loved Production Unit Manager John Nathan Turner's idea of filming the serial on location in Paris, since 'live' Parisian backgrounds would give rise to an irresistible Press opportunity which would do ratings no end of good.

John Nathan Turner told IN-VISION: "It was remarkably cheap. It wasn't as cheap as doing it in the UK, but it was very economical. It was a small unit and we did a deal with a travel agent for the flights. Then we travelled and shot the same day - it's only an hour and a half's flight to Paris. So we went, had lunch, and did the first shooting in the afternoon."

Realising before he asked that it was short notice for a rewrite, Williams nevertheless requested that David Fisher drastically rework the scripts - updating the primary locations from Paris 1928 to Paris 1979, and incorporating film opportunities to "show" Paris to the audience.

Unfortunately, according to Douglas Adams, around the time he was delivering his first drafts Fisher had family problems, and told the Production Office he would be unable to tackle the work.

With crew and some artists already booked it was too late to bring another story forward in production order - Williams and Adams had already been forced to do this with *DESTINY* and *CREATURE*.

There was no alternative. The pair locked themselves away in Williams' house/Adams' flat (accounts vary) on a



Thursday evening, and did not emerge until the following Tuesday with a set of hastily assembled, but workable scripts. It was *THE INVASION OF TIME* all over again. "Every so often," recalled Williams, "Douglas, who did most of the actual writing, would look up from his typewriter and say 'Can we afford this?' or whatever, and I'd say no, and so on."

As with *THE INVASION OF TIME*, many names could lay credit to the work done. Fisher was certainly paid in full for his efforts, but the contributions of the producer and script editor could not be ignored either. In such events the BBC has a few pseudonyms in stock which denote, both to the various archiving departments and to the payments offices, that credits are jointly owned but not contractually advertisable. Yet again David Agnew was brought into being, as writer for a story, now retitled "Curse of Sephiroth". This title was quickly changed, before filming began, to *CITY OF DEATH* as a way of promoting the city where most of the action takes place. □

Direction and casting

WANTING THE best for a script both he and Douglas Adams were proud of, Graham Williams went out of his way to get the team he wanted (see also Costume, Make up, Set design, and Visual Effects). As director he chose his long-standing friend and colleague Michael Hayes, whose work in making *THE ARMAGEDDON FACTOR* a DWAS season poll winner Williams appreciated.

Jane Wellesley was accorded the unique job title of "director's assistant" on the story. Wellesley was a BBC researcher fluent in French, and her task was to go out to Paris, ahead of the film unit, and prepare the way - scouting suitable locations, arranging permissions to film, organising hotels, and so on. Based on her report, Michael Hayes would then draw up his Film Diary and work out how he could get all the shots he wanted in the shortest possible time.

As is sometimes the case on *Doctor Who*, the director did not cast all the characters for *CITY OF DEATH*. Graham Williams requested Julian Glover to play Count Scarlioni. A renowned character actor for more than twenty years, Glover had played, mostly villains, across the three areas of stage, screen and television. His first *Doctor Who* was *THE CRUSADE*, for which he is widely acclaimed as the first "big name star" the series ever attracted.

Speaking in 1990 about appearing in *Doctor Who*, he confessed to mixed feelings: "It was a nice cross-eyed story and it really was a jolly good part."

"Michael Hayes is a good director, so even though I had to spend the best part of one whole afternoon doing all the complicated make-up I had to wear, I feel it was worth it. *Doctor Who* is much more than just another little programme; it has been the genesis of so many other things in television. That is why so many good actors and actresses are happy to work on it. I loved the idea that John Cleese and Eleanor Bron were willing to do a small scene in the one I was in."

"Tom Baker is a very intelligent man, and he re-wrote much of the script himself as we went through re-



hearsals.

"He was just starting out with Lalla Ward at that time, and between them they thought they were the intellectual power base of Europe."

Michael Hayes chose Tom Chadbon to play Duggan (formerly Farquharson). Although later destined to become more famous as the vet fiancé of Nerys Hughes' character in *The Liver Birds*, Chadbon was picked not so much as a *Bulldog Drummond* but more because Hayes felt he resembled another fictional adventurer, Hergé's strip cartoon hero Tintin.

Completing the principal line-up were two big names with close connections to Gerry Anderson's productions - Catherine Schell (Maya from *Space: 1999*) and David Graham (who did the voices of Parker and Brains, among a variety of others, in *Thunderbirds*). Hayes had used Graham before, casting him as a Russian in an episode of BBC's *When the Boat Comes In*.

The casting of Eleanor Bron and John Cleese as the art critics happened late on, though this was not a problem as Production Unit Manager John Nathan Turner told IN-VISION: "They didn't need to rehearse - they just walked through it once, then did it. It was similar when we used Hale and Pace in *SURVIVAL*."

CITY OF DEATH was Michael Hayes' last *Doctor Who*. He went on to do *1001 Nights* in 1981, *Skorpion* in 1982 and, more recently, episodes of the series *The Racing Game* between 1988 and 1990. □



Costume

COSTUME DESIGNER Doreen James had worked on the previous season of *Doctor Who*, and was another young BBC employee. She had impressed Mary Tamm by going along with the actress' suggestion for green and purple riding wear for THE ANDROIDS OF TARA.

She had a wide remit for the serial. As well as costuming the regular cast, she was asked to design clothes for three eras: from 16th-century Italy through twentieth century France to the far future (or far past?) of the clothes worn by Scaroth in the Jagaroth ship's warp control cabin.

In between work on CREATURE FROM THE PIT, the cast needed early for the Paris filming had to be measured for their costumes. For Tom Chadbon (Duggan), this was easy. Underscoring his job as an adventurer in the Drummond/Tintin mould, Doreen James provided him with a Burberry trench-coat.

Tom Baker was easier still. Both the setting and the story were well-suited to his Doctor, whose bo-



hemian image was originally developed from Toulouse Lautrec.

The Doctor would wear his traditional garb, the only alterations for this story being a colourful palette badge (underscoring the point about his artistic origins, as well as the background to the serial). He also wore shoes in place of his buccaneer boots to make all the lengthy running scenes easier.

More problematical was Lalla Ward. Disliking intensely the costume designed for her in CREATURE FROM THE PIT (the first serial in production), she decided she wanted her own creation for CITY OF DEATH. She rejected Doreen James' original sketches, and made her views known

to Graham Williams - explaining that she wanted to wear outfits more in keeping with her own personality while, at the same time, wearing clothes that children would find amusing or meaningful. She proposed a school uniform for her costume, something that child viewers had to wear. She thought it would be "amusing and different - and fun for the kids", though evidently did not consider the sexual or 'Gigi' connotations of such a costume.

From their original disagreement, the relationship between Doreen James and Lalla Ward was lukewarm at best. When her pair of red shoes were missing from the costume basket on Day One of filming, Lalla Ward was furious and later vented her feelings loudly to the designer during the first recording block.

The result was Doreen James quitting the show after Block One, leaving the costume supervision of Block Two in the hands of replacement Jan Wright.

Minor costume changes were provided for Julian Glover in the studio when he appeared as Scaroth's other personae - variously a Roman Emperor, an Egyptian Pharaoh, a Greek senator, and an English nobleman. □

Music



COMPOSER Dudley Simpson is also one of those to list CITY OF DEATH as among his favourite *Doctor Who* contributions. For a change, he was commissioned to write several lengthy themes for the show rather than just links. But he also made effective use of brief musical indicators - for example, a single chord as the Countess' smile drops as she realises her husband's true nature.

Simpson named George Gershwin's *An American in Paris* as one of the influences which inspired the melodic passages which accompany the Doctor and Romana on their trip around the city. The sequence which opens on the Paris Metro is a full 2' 32" long, almost unheard of for *Doctor Who* incidental music.

Elsewhere this issue, David Owen suggests that the saxophone melody and flute refrain both recall Henry Mancini's *Pink Panther* scores.

Part 1:

Opening Music (Ron Grainer and BBC Radiophonic Workshop): 32"

Closing Music (Ron Grainer and BBC Radiophonic Workshop): 52"

Incidental Music (Dudley Simpson - cues 1-12): 1'50"; 2'01"; 7"; 36"; 1'30"; 5"; 15"; 12"; 2'04"; 17"; 19"; 39"

Part 2:

Opening Music (Ron Grainer and BBC Radiophonic Workshop): 29"

Closing Music (Ron Grainer and BBC Radiophonic Workshop): 53"

Incidental Music (Dudley Simpson - cues 13-27): 48"; 4"; 1'19"; 5"; 4"; 21"; 5"; 44"; 18"; 4"; 11"; 1'03"; 50"; 30"; 20"

Part 3:

Opening Music (Ron Grainer and BBC Radiophonic Workshop): 30"

Closing Music (Ron Grainer and BBC Radiophonic Workshop): 53"

Incidental Music (Dudley Simpson - cues 27-37, 39-41 (cue 38 not used)): 22" (repeated from part two); 23"; 1'13"; 1'00"; 4"; 1'05"; 7"; 7"; 2'29"; 22"; 51"; 14"; 10"; 11"

Part 4:

Opening Music (Ron Grainer and BBC Radiophonic Workshop): 34"

Closing Music (Ron Grainer and BBC Radiophonic Workshop): 53"

Incidental Music (Dudley Simpson - cues 41-53): 13"; 13"; 1'04"; 27"; 54"; 14"; 15"; 1'27"; 12"; 54"; 37"; 19"; 22" □

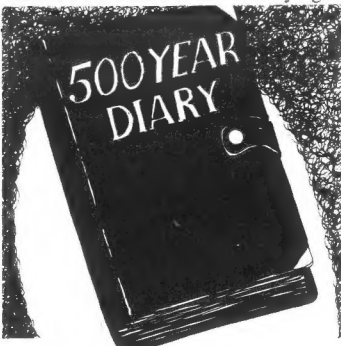
Continuity

THERE ARE FEW *Doctor Who* stories which can be dated so precisely as this one. It is explicitly set in 1979 and, according to a poster advertising an exhibition at the Natural History Museum in Paris (appropriately 3 millions d'années d'aventure humaine - 3 million years of human history), it is between 26 January and 31 May 1979.

It does provide problems for those trying to coordinate the various Earth histories provided by *Doctor Who*. In the earlier story THE DÆMONS it is Azal and his kind who have monitored and controlled Earth evolution. An earlier Graham Williams serial, IMAGE OF THE FENDAHL, offers the Fendahl as a controlling influence of the development of the human race. In CITY OF DEATH, the Jagaroth more explicitly start life on the planet. In the primeval period, 400 million years ago.

Romana classes Earth in 1979 as a "level 5 civilisation" (which compares with Ribos not yet having achieved level 3, according to Garron in THE RIBOS OPERATION).

There is also a more esoteric temporal problem for completists. The Doctor, Romana and Duggan say that they will follow Scaroth back through time. But earlier, the Doctor and Romana discuss in the cellar how Scaroth is trying to



CITY OF DEATH

put the whole world in the time bubble and use the field interface stabiliser to keep himself out of it. The implication from this is that Scaroth takes the Earth back in time 400 million years, without affecting the rest of the universe. This would make an interesting erratum slip for Jean-Marc L'Officier's book of Earth history theories.

We learn several interesting things about the Doctor in this story, including the fact that he carries an instant camera and a felt-tip pen around in his pocket. He can produce mirror writing, as evidenced in his note to Leonardo. Perhaps he can speed-read too: unless, when he flicks through a book at speed and pronounces that it is "a bit boring in the middle" he is merely being frivolous.

According to the Doctor, as Time Lords he and Romana "exist in a special relationship to time - perpetual outsiders." We learn from their cafe discussion that drawings and pictures are produced by computers on Gallifrey.

Romana uses her own sonic screwdriver to open the cafe door (neatly paralleled by the Doctor using his own to open the gallery door). It is not explicitly pointed out until THE HORNS OF NIMON. Romana reveals to Duggan that she is 125 years old.

Both the Doctor and Romana have heard of the Jagaroth (nasty and warlike) on their travels. In his times, Scaroth claims to have "caused the pyramids to be built, the heavens to be mapped, invented the first wheel, and shown the true use of fire." He is split into 12 splinters., which include a Roman Emperor, an Egyptian Pharaoh, a Greek senator, an English nobleman, and a Crusader.

Scaroth's 20th century persona is world-famous: Duggan says that "Everyone on Earth has heard of Count Scarlioni". Art treasures which appear to be in Scarlioni's possession at some stage include a Gainsborough, several Bibles (including a Gutenberg), a Ming

vase (second dynasty), and a sturdy set of Louis XV chairs. We also discover that he has the original draft of *Hamlet* (in the Doctor's handwriting, done as a favour after Shakespeare sprained his hand writing sonnet).

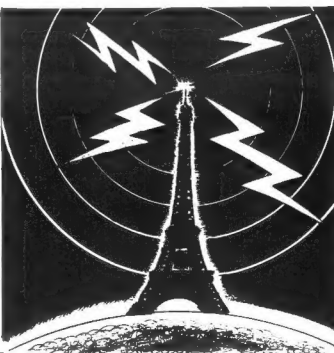
Professor Theodore Nikolai Kerensky proclaims himself the "foremost authority on temporal theory in the whole world." Even so, he doesn't realise the effects of reversing the polarity, which the Doctor kindly demonstrates for him when converting the chicken back into an egg. Unhappily for the professor, he too is aged to death in a time bubble, but nobody bothers to reverse the polarity for him afterwards. □

Transmission

EDITED INTO four episodes CITY OF DEATH premiered on Saturday September 29th to a generally enthusiastic response.

Following its initial transmission it went on to be sold to Australia in January 1980, where it was passed uncut with a "G" classification.

It was subsequently made into a 93-minute movie-length episode for American television, before being restored to its original episode format for video release by BBC Video in 1991. □



A Gamble with Time



Script editor Douglas Adams and producer Graham Williams rewrote **CITY OF DEATH** under the BBC in-house pseudonym David Agnew, based on a four-part script by David Fisher. **SALLY JOHNSON** examines Fisher's script, and provides a fascinating synopsis of the original story.

DAVID FISHER was approached to write "The Gamble With Time" around the end of 1978, following on from his two contributions to the previous season, **THE STONES OF BLOOD** and **THE ANDROIDS OF TARA**. At this point, it had already been decided that some of the action should be filmed in Paris the series' first foray into overseas location shooting - so part of Fisher's brief was to include a few short scenes featuring well-known Parisian landmarks.

In due course, Fisher submitted his four draft episodes to Douglas Adams, and Adams started to work his way through them. Everything appeared to be going smoothly when, just a short time before the story was due to go into pre-production, a complete rethink was called for. On considering the detailed costing worked out by production unit manager John Nathan-Turner, Graham Williams realised that the overseas filming could actually be achieved much more cheaply than he had originally anticipated - and consequently, that a great deal more of it could actually be done.

The key to this was to arrange things in such a way that all the

necessary filming could be accomplished using just two or three actors and a very small crew - basically, just a camera operator, a sound operator, director Michael Hayes and Graham Williams himself (although, as it turned out, they were also joined briefly by Douglas Adams and **DESTINY OF THE DALEKS** director Ken Grieve who, according to Adams, were in the middle of what amounted to an extended pub crawl!)

Anxious to make the maximum possible use of the overseas location work, Williams and Adams agreed that the script would have to be radically revised to include more Paris-based scenes. It would also be necessary to give these scenes a contemporary setting, whereas David Fisher had set most of his story in 1928. Unfortunately, the schedule was so tight that Fisher was unable to undertake such a major rewrite himself, so it was agreed - with no acrimony on either side - that in return for an additional fee, he would allow Williams and Adams to take on the work and make whatever amendments they saw fit, with the production ultimately being put out under a pseudonym. (Fisher

did, however, retain copyright on the original characters he had created for the story.) The plot synopsis for "The Gamble with Time" illustrates just how different it was from the story eventually transmitted. To get the rewrites finished in time, Williams and Adams had to work literally around the clock, sitting at a typewriter between one Thursday night and the following Monday morning without even breaking for sleep! It is worth emphasising here that these major alterations were made not because of any particular deficiency in David Fisher's original script, but because the production team's requirements had now changed. Whereas the overseas location footage was to be an important aspect of the story as screened, Fisher had written only a couple of short sequences to be filmed in Paris. (The script did include a few other location scenes, but these could easily have been shot in England.)

It is interesting to note that, when he wrote his draft, Fisher did not know which locations in Paris would actually be available for filming. He therefore produced two different versions of the open-

ing discussion between the Doctor and Romana: one of these took place atop the Eiffel Tower, and was almost identical to the scene in the transmitted story (although the *Sacre Coeur* was suggested as an alternative location should the Eiffel Tower prove to be unavailable); the other was set by Notre Dame, with the two Time Lords on a terrace overlooking the river Seine.

Another point of interest is that, in Fisher's draft, the very first scene - Scarlioni's time bubble exploding on primeval Earth - was actually written as a pre-title sequence 'teaser'. If this idea had been retained, it would have been the first time the technique had ever been used in **Doctor Who**. As can be seen from the synopsis, many of the basic ideas and elements of Fisher's story did make it through to the transmitted version, although the details of the plot were very different. The *Bulldog Drummond* style arguably worked rather better in the 1928 setting than it did when transposed to 1979, and the original ending of the story was particularly interesting in that it featured other members of the Sephiroth race in addition to Scarlioni (the name Sephiroth was changed to Jaggaroth in the transmitted story). It was also a neat twist that two of the voices heard speaking to Scarlioni at the end of episode one were revealed at the end of episode four to belong to the Doctor and Romana.

On the other hand, Fisher's script was not as tight and well-structured as Williams' and Adams', and some of his upper-crustish dialogue for characters like 'Pug' Farquharson (a prototype Duggan) was frankly cringe-inducing.

However it isn't really fair to make such comparisons. David Fisher's script was, after all, only a first draft, and he would no doubt have revised it himself, if he'd been given the chance.

Perhaps, then, the way to view "The Gamble With Time" is as a fascinating glimpse at what might have been, had fate taken a slightly different course. □



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The original story

Part one

On primeval Earth, Scarlioni - one of a race of greenish, monocular creatures called the Sephiroth - is seated in a time bubble, manipulating the controls. From outside, a voice counts down the time to his departure, while another gives him instructions for powering up the bubble. A third unseen comrade reminds him that the fate of the Sephiroth lies in his hands. As the countdown reaches zero, Scarlioni switches to full power. Suddenly there is a huge, slow explosion, and the bubble shatters. Scarlioni splinters into a dozen or more individuals, each piloting a separate bubble. As the voices fade the bubbles flash and die into blackness.

The Doctor and Romana have arrived in Paris, 1928, where they hope to take a holiday. The Doctor hails a taxi, but there is a sudden splintering effect - a dislocation of time and it is a modern-day taxi that draws up. The traffic is the traffic of the late 1970s. The Doctor screams in pain.

Later, the Doctor and Romana have gone to a cafe in Montmartre, where a calendar gives the date as April 13th 1928. It appears that the earlier time dislocation was experienced only by the Doctor - Romana noticed nothing unusual. As they sit talking, a man named Bourget sketches Romana. When he leaves, the two time travellers look at the drawing and discover that it is a Picasso-style portrait, depicting Romana with three eyes!

The Doctor and Romana walk through the gardens to the Louvre and make their way to the gallery where the *Mona Lisa* hangs. A tall, blond English rugger-type named 'Pug' Farquharson is also looking at the painting. Suddenly the Doctor reels back as another time dislocation occurs, and the face of a Sephiroth momentarily appears on the *Mona Lisa*. Just prior to this, Bourget entered the gallery carrying a canvas wrapped in cloth. As the Doctor recovers, he and Romana notice an exposed corner of the painting - which looks just like the *Mona Lisa*... Back at the cafe, Romana and the Doctor discuss the recent events and decide to investigate further. Romana returns to the Louvre in search of clues but finds nothing suspicious, although Pug is still hanging about the place. The Doctor, meanwhile, discovers

Bourget's identity and, when Romana arrives back from her fruitless trip, he suggests they go to the artist's studio and question him.

Pug follows the two time travellers as they make their way to Bourget's studio. As they all pass by, a figure steps from the shadows, watching them go. It is the Sephiroth Scarlioni.

Bourget, it transpires, is being paid by one Count Scarlioni to paint dark varnish over a number of 'duplicate' *Mona Lisas*, ageing them so that they all look identical to the one hanging in the Louvre. The artist's work is brought to an abrupt end, though, when a number of Slav thugs burst into his studio and kill him. Aided by Pug, the Doctor and Romana manage to escape.

While Romana and Pug return to the cafe, the Doctor takes a trip back in time in the TARDIS, hoping to question Leonardo da Vinci in 16th century Florence. Leonardo is absent from his studio, however, and the Doctor finds himself taken prisoner by a soldier named Captain Tancredi. K-9 emerges from the TARDIS to rescue him, and he quickly returns to Paris 1928.

After reading a newspaper report about Count Scarlioni, Romana and Pug decide to investigate the Count's chateau. They break in, but are soon taken prisoner by the deranged Professor Kerensky, a white-haired, bespectacled scientist.

The Doctor also visits the Count's chateau, hoping to rescue Romana and Pug, but he too is captured by Kerensky and some Slav thugs and tied up with his friends in the cellar. Kerensky accuses them of trying to steal his 'secret discovery', then orders the Slavs to turn on a cylinder of poison gas. As Kerensky and the Slavs leave, the gas starts to hiss out into the cellar.

Part two

The Doctor, Romana and Pug manage to escape just in time, and Pug drives them all back to Paris. The Louvre is closed for the night, but the three friends break in. To their astonishment, they discover that the *Mona Lisa* has been stolen! As alarm bells start to ring, Pug smashes through a window, enabling them to get away.

The Doctor and Romana accept Pug's offer to drive

them down to Monte Carlo, where they intend to continue their investigation at a casino owned by the Count.

At the casino, Count Scarlioni enters the gaming room with his beautiful companion Baroness Heidi von Kleist. A tall elegant man wearing a monocle, the Count is in reality Carl Jaspers, identical in appearance to Captain Tancredi, the soldier the Doctor encountered in Florence. The Baroness is carrying an evening bag of strange design, and wearing a superb necklace - a necklace she won the previous evening from the Hon. Anne Greenleefe, a compulsive gambler who has lost most of her family fortune on the roulette table.

The Doctor, Romana and Pug arrive at the casino. They are now wearing evening dress, although the Doctor still has his scarf draped around his neck. With the aid of a 'sistrum crystal', which he takes from his pocket, the Doctor discovers that there is a time device hidden somewhere in the room. He deduces that it is in Heidi's bag, and that it is being used to cheat at roulette.

Despairing at the loss of her family jewels, Anne is about to commit suicide by jumping from the casino balcony when Pug intervenes and saves her. Romana, meanwhile, learns that the Count owns a villa behind the casino, where there is a laboratory run by Professor Kerensky.

The following night, a fancy dress ball is held at the casino. The Count is dressed as the devil, complete with horns and tail, while Heidi has come as Marie Antoinette. Romana and Pug are also there, but the Doctor is conspicuous by his absence - he has broken into the Count's villa and fixed the device in Heidi's bag so that, this time, Anne will win at roulette.

Still in hiding at the villa, the Doctor sees Kerensky performing an experiment with some complex equipment to create a time bubble and accelerate the development of an egg into a chicken. When his presence is discovered, he challenges Kerensky to explain the experiment. Kerensky tells him that he is trying to find a solution to the problem of world hunger, arguing that the equipment could be used to transform a calf into a cow. The Count ('a true philanthropist') is financing the experiments by cheating the roulette players in the casino.

The Doctor points out a

serious drawback in Kerensky's work - the chicken has now degenerated into a skeleton. He then amazes the scientist by reversing the polarity of the equipment and causing the skeleton to revert back to an egg. Suddenly, the green face of a Sephiroth appears in the time bubble!

The Doctor returns to the casino, where he is confronted by Count Scarlioni.

Having witnessed a number of spectacular wins by Anne at the roulette table, the Count realises that the time device in Heidi's bag has been tampered with. He passes it to the Doctor, inviting him to inspect it.

However, the Count has made some adjustments of his own, and the device sends the Doctor spinning down into a time vortex!

Part three

The Doctor finds himself back in Leonardo's studio in 1508. Tancredi is there with another man, who is revealed to be Father Xavier of the Holy Inquisition. Believing the Doctor to be a demon, Xavier has him taken away for torture so that, through suffering and anguish, he might find peace in Christian death.

Pug, Anne and Romana leave the casino in Pug's car, heading for Paris. Romana intends to get K-9's help to retrieve the Doctor. They soon realise that they are being followed by a group of Slavs in another car.

The Slavs start shooting at them, and Pug, who has taken a shine to Anne, passes her his revolver so that she can fire back.

The Doctor has been taken to a castle torture chamber presided over by the plump figure of Master Giovanni who has him tied to the rack. Before his torture begins, the Doctor learns from the Inquisitor that this castle belongs not to the Borgias, as he had thought, but to the Scarlionis. Giovanni then tightens the rack, and the Inquisitor begins a somewhat ineffectual interrogation.

Romana has directed Pug to drive to a deserted barn, where the TARDIS stands in one corner covered by a tarpaulin. She goes inside the ship and emerges carrying a shotgun, which she gives to Pug so that he and Anne can defend themselves against the Slavs, who are still right behind them. Unfortunately there are only four cartridges for the gun. Romana then enters the

The original story

➤ TARDIS again and, to her friends astonishment, it dematerialises.

Romana and K-9 arrive at Leonardo's studio, but find no-one there. Romana leans out of the window and calls to a boy outside, asking him if he has seen the Doctor.

In the torture chamber, the Doctor appears to be dead. The Inquisitor is annoyed, as his Archbishop had wanted to question the demon. Worried that he might be held responsible, Giovanni checks again for a heartbeat, and is surprised to find one on the right-hand side of the Doctor's chest.

They conclude that demons must have two hearts. Suddenly, the TARDIS materialises in the torture chamber, and Romana and K-9 emerge. The Inquisitor and his assistants flee, but Giovanni stands petrified with fear. K-9 orders him to release the Doctor, and he does so. The horrified torturer then asks if K-9 is another demon, but the Doctor replies that he is just a little devil.

Leonardo is being held prisoner in a small barred room in the castle, where he is being forced to finish duplicate paintings of the Mona Lisa. Outside the cell, the Doctor encounters Captain Tancredi.

A sword fight ensues, and the Doctor runs his opponent through. As the Captain lies dead on the ground, the skin suddenly begins to shred away from his hand. Underneath is revealed the three-fingered claw of a Sephiroth!

Having taken Leonardo home, the Doctor and Romana materialise the TARDIS back at the barn in 1928, where K-9 rescues Pug and Anne by shooting the Slavs with his ray-gun.

The time travellers have brought with them from Florence the Mona Lisa that Leonardo had been working on in his cell - one of no less than seven originals - and they and their friends all return to the Louvre to hang this in the gallery in place of the stolen painting.

In the laboratory at his chateau, the Count is watching as Kerensky completes an experiment with a larger version of the time bubble equipment he had at the villa in Monte Carlo. At the Count's insistence, Kerensky reverses the polarity, just as the Doctor did earlier. In the mist of the time bubble, they see the Doctor's sword fight

with Captain Tancredi, and the revelation of the clawed hand. Tancredi's face then begins to lose its human features. As the image of Tancredi disappears, another figure takes its place - it is Scarlioni, dressed as a druid priest, holding a knife aloft over a human sacrifice.

In the TARDIS, an alarm signal sounds and the Doctor and Romana turn on the scanner. They see the druid Scarlioni plunging his knife into the sacrifice. The mist blurs and several other Scarlioni appear on the screen, culminating in the original Sephiroth version. The screen then fills with images of greenish, one-eyed creatures!

Part four

The Doctor and Romana realise that Scarlioni is a multiple personality spread through time, and that this must have been caused by an exploding time bubble. They now understand the true purpose of Kerensky's experiments.

The two time travellers rejoin Pug, who tells them that Anne has left to take her jewels back to "the old ancestral home". Pug then drives them to the Count's chateau, although the journey is interrupted when - not for the first time - his car breaks down. At the chateau, the Doctor and Pug enter the laboratory, where they find Kerensky lying dead on the floor, strangled. The Doctor presumes he must have wanted to stop the experiments and was killed by Scarlioni.

In a room at the top of a tower, which stands high up on a cliff, Count Scarlioni, Heidi von Kleist and the Slav thugs are manhandling Kerensky's time equipment into position. The six remaining Mona Lisas are also there, and Heidi asks the Count about his plan to auction them. He replies that the paintings are no longer important. When Heidi drives off to buy some supplies, Scarlioni shoots and kills the Slavs. He then starts to operate the equipment...

Pug is driving the Doctor and Romana around the area in his car, hoping to find some clue as to the Count's whereabouts. They stop at a small cafe and the Doctor learns that the Count passed this way earlier - one of his Slav servants came in

and asked for directions to 'the Tour de Saint Eustache'. The three friends then see Heidi leaving a shop nearby, carrying loaves of bread and other supplies, and decide to follow her.

Back at the Tower, Scarlioni has disposed of the Slavs' bodies by dispersing them in time bubbles. When Heidi returns, he claims that he simply paid the men off and they left. He then tells her to go outside and get rid of their lorries. Although perplexed by the Count's strange behaviour, Heidi complies.

Emerging from the Tower, Heidi is intercepted by the Doctor, who persuades her to join him and Pug for a ride in Pug's car. He manages to convince her that the Count killed Bourget, Kerensky and the White Russians, but she refuses to accept that she could be his next victim, protesting that Scarlioni loves and needs her. The Doctor tells her that the Count is planning to travel through time.

The Doctor, Romana a Pug watch from the cover of a nearby wood as Heidi returns to the Tower. Romana wonders whether or not the Baroness can be trusted.

K-9 meanwhile, is checking some controls under the TARDIS console.

Heidi confronts Scarlioni but is quickly won over when he claims that he intends using Kerensky's machine to make 'instant diamonds'. She tells him of her meeting with the Doctor and Pug. To her horror, however, the Count then tries to strangle her! She scratches desperately at his face, and it splits open to reveal the green skin of a Sephiroth underneath.

Pug, the Doctor and Romana burst into the room just as Heidi in a dying gesture pulls the operating lever on the time bubble equipment. A bubble forms and then vanishes, taking the Count with it. The Doctor blows on K-9's whistle and the TARDIS appears in the room. Leaving Pug with instructions to smash the equipment, the Doctor and Romana enter the ship, and it dematerialises.

On the TARDIS scanner, the Doctor and Romana see the Count's time bubble travelling back through the centuries. It picks up other bubbles as it goes, like a chain of frog spawn. The Doctor tells K-9 to "follow those bubbles".

The TARDIS materialises on primeval Earth. The Doctor

and Romana emerge, only to be taken prisoner by a Sephiroth Guard Captain Zorath.

However, Zorath is ill and on the point of collapse. The Doctor deduces that there is disease amongst the Sephiroth.

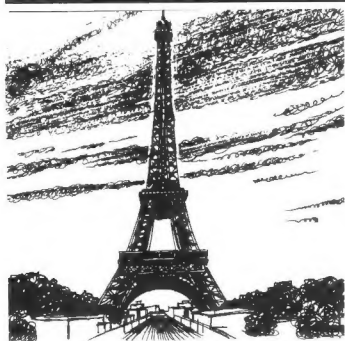
The Doctor and Romana accompany Zorath to the central plaza in the City of the Sephiroth. Zorath is now in a bad way, and they see other Sephiroth lying dead all around them. They are met by Scarlioni still with half a human face - and a Sephiroth Elder named Torath, dressed in ornate robes. Scarlioni believes it was the radiation from the time bubble explosion which finally destroyed his race, and he is determined to avert that chain of events. The Doctor, however, realises that the radiation was responsible for starting all life on Earth. He argues that the Sephiroth are dying anyway, and will not survive even if the explosion is stopped. Torath agrees with the Doctor - the Sephiroth were an ancient race when they came here, and the only way they can have continued existence is though starting life on Earth. Torath and Scarlioni argue, and when Torath decides to ensure that the explosion occurs, by piloting the time bubble himself, Scarlioni shoots him down. However, remorseful at what he has done, Scarlioni then changes his mind and agrees to pilot the bubble as before. The Doctor and Romana help the wounded Torath to his feet.

Taking his seat in the bubble, Scarlioni begins to manipulate the controls. From outside, the Doctor counts down the time to his departure, while Romana gives him instructions for powering up the bubble. Torath reminds him that the fate of the Sephiroth lies in his hands.

As the countdown reaches zero, Scarlioni switches to full power. Suddenly there is a huge, slow explosion, and the bubble shatters.

Inside the TARDIS, the Doctor and Romana watch on the scanner as the bubble explodes. The Doctor reflects that if only Scarlioni had been thrown forward to, say 1945 instead of 1928, he would have found penicillin and could have cured the disease which afflicted the Sephiroth. Romana asks what that disease was, and the Doctor supplies the answer: the common cold.





AT THE TIME of the original script outline (end of February), the notion was still to realise the Paris of 1928 as a combination of studio sets and a dressed back lot at the Ealing Film Studios. However, on doing his sums, Production Unit Manager John Nathan-Turner announced that for very little extra cost, the film crew could afford to shoot for real in Paris - thus making "Gamble with Time" the first **Doctor Who** to have locations shot outside the UK.

Graham Williams was delighted, and although writer David Fisher was unable to rewrite his scripts for a setting in 1979 Paris, Williams and script editor Douglas Adams were able to do the task themselves (see Script editing).

Unfortunately, location filming in Paris turned out to be very problematic. It seemed that perhaps advance preparations had not been done as well as they should.

On Monday 30th April, with just a cast of three plus two extras, the film team (including Graham Williams and John Nathan-Turner) flew into Charles de Gaulle airport. Pausing only for registration at their hotel and a quick lunch, they headed for their first location, a privately owned art gallery on the Boulevard St. Germain.

Production Unit Manager John Nathan Turner told IN-VISION: "There were a tremendous number of problems. On the first day they lost Lalla Ward's shoes. That was panic number one.

Location

"Panic number two was when they ran across the road to the art gallery - which was actually the first shot we did. And when they got there the art gallery was closed. The film schedule didn't have a contact number."

The unit discovered that, unfortunately, they had arrived in France the day before the May 1st Bank Holiday (which is not commonly shared with Britain). With the holiday falling on a Tuesday in 1979, many Parisian offices and businesses had decided not to open on the Monday - including the art gallery. Quickly the shots were re-planned so that the Doctor and Romana would only be photographed running up to the doors. However even this did not go as planned.

John Nathan Turner recalls: "Michael Hayes adjusted the camera angle so that it looked as if they were going in, then a sharp cut to the next scene. This meant they had to run up and actually push into the door, as if to open it. On about the fourth take, Tom hit the door a bit too hard and set the alarms off. The Production Assistant shouted "Check the gate" and someone said: "It's clean." Then she said "Right follow me - run!" I stayed behind to sort out the police." The remainder of the team did a quick vanishing act back to the hotel.

Day two fared little better, again due to the Bank Holiday. At 08:30 the unit assembled outside the Cafe Coquille St. Jacques on the Rue St. Jacques, close by Notre Dame Cathedral. With heavy rain showers forecast all that day, nobody was in good spirits when, after an hour, there was still no sign of the cafe opening. "Panic number three was the cafe," recalls John Nathan Turner. "We turned up and it had been boarded up."

After locating the patron, called M. Lebeau, Michael Hayes was told adamantly that the cafe would remain closed all day due to the holiday. Hastily re-planning, the unit struck a deal with the nearby Cafe Notre Dame in order to film on their premises. However, as Richard McManan-Smith was already designing the interior set to match the other Cafe Coquille St.

Jacques, the camera crew were again forced to change their angles so that only the pavement tables

were visible, and not anything of the inside. Filming there continued until early afternoon. With little else open that day the unit struck early and retired back to the hotel to dry their wet clothes and calm frayed nerves.

Day three dawned a little brighter with the rain supposedly easing off by mid-day. Wednesday would be a long day with three primary sites visited. The first was a large town house on the Rue de Vieille du Temple which would form the exterior of the Count's chateau. This building had been chosen because of the unusual bas reliefs on its doors. The script proposed the Scarlioni crest should include a screaming head in splinters. The emblazoned sun symbol on these doors was felt to be a close match. With the two extras dressed as the Count's thugs all the establishing shots were filmed plus shots of the Doctor and Romana being escorted in to meet the Count.

By ten o'clock the team had moved on to the Eiffel Tower itself to shoot the opening scenes for part one and the closing scenes for part four. But again luck was not with them, as John Nathan Turner remembers: "We did get permission to film at the top of the Eiffel Tower. That was all fairly straightforward. Except that Michael had planned a magnificent shot on a million-to-one zoom or some such monstrous lens about three feet long.

"The idea was to open with a tight two-shot of Tom and Lalla talking, and as they turned he was going to pull all the way back to prove that they were actually up there. We always had a budget for hired equipment, and the lens was being hired from some Spanish company. On the day they sent the wrong one, so we couldn't do the shot."

The film company had delivered the lens with an incompatible lens mount, so Michael Hayes had to rethink his episode one shots. By mid-morning the weather had brightened somewhat, with the grey mist which had greeted the day mostly gone, and Hayes was able to get his shots, including a partial zoom from the top of the tower to close the story.

The next disaster occurred when the director's assistant reported to

Michael Hayes that the crew had had its permission to film at The Louvre Gallery turned down. Since these were crucial scenes, they could not be omitted. In the end the unit decided to take a risk and do the scenes with the camera erected beyond the grounds of the Louvre. "We were shooting at the Louvre," says John Nathan Turner, "which was the whole reason it was in Paris of course - and our fixer arrived to say that we'd had permission to film there turned down. After he'd calmed down a bit, Mike Hayes said: 'What do I do?' And I said, 'Do it quickly!' We did, and got away as soon as we could. We never planned to film inside the Louvre - that was never on, they wouldn't have allowed it."

The result was that the only very tricky shot to do was the sequence of the Doctor talking to two gendarmes - in reality the two extras who had earlier played the Count's thugs. By five o'clock, filming had wrapped, but this was not the end of their work for the day. A press party had been planned to publicise the story, so from 6:00 p.m. onwards everyone was back on-site at the Eiffel Tower so that journalists and photographers could capture the story of Doctor Who's first overseas shoot. "We got a tremendous amount of publicity from it," observes John Nathan Turner reflectively. "But it was not without its problems!"

That evening Graham Williams and the two extras left back for London, armed with the footage they had shot so far. This was crucial in case the rushes revealed any fault with the film stock or with the camera. In that event, insurance would pay for the unit to stay in France an extra day or two to reshoot any affected scenes.

The final day, May 3rd, saw all the "running around" shots being done: of the Doctor, Romana and Duggan dashing along the Boulevard St. Germain (again), the Rue Julien le Pauvre, the Rue St. Jacques (again), the Boulevard St. Michel, plus a short excursion on the Paris Metro. Speaking later about the week's filming, Tom Baker admitted he had enjoyed his time in Paris a lot, although he did have reservations about the amount of attention being paid to Lalla Ward in her schoolgirl's outfit.

Cast and crew returned home the evening of May 3rd, apparently being accorded VIP treatment by the French airport authorities once they were identified as film makers. □



Cuts

UNUSUALLY, THERE were very few cuts to CITY OF DEATH, since the serial was being written, filmed, and even on occasion cast on an almost *ad hoc* basis.

However, a number of model shots were not used in the final programme. Visual effects designer Ian Scoones and his team filmed the arrival and the departure of the TARDIS on primeval Earth.

Perhaps because he wanted not to draw attention to the difference in lighting between the modelwork and the studio (see Studio recording), Michael Hayes



chose to record these sequences using the full-scale TARDIS prop.

A scene featuring a gendarme in the Louvre was edited out of part three - probably a matter of time. □

JULIAN GLOVER talked to Justin Richards and Russell Stone about his two starring roles in *Doctor Who*, three *Doctors* and fourteen years apart



JULIAN GLOVER may be best remembered by *Doctor Who* fans as the many faces of Scaroth, last of the Jagaroth. But he had previously appeared in the programme as Richard the Lionheart. His casting by Douglas Camfield in *THE CRUSADE* (serial P) was as the series' first real guest star.

"That was quite extraordinary," recalled Glover. "The first time I worked for Douglas Camfield, in *Ivanhoe*, I was playing Richard the Lionheart, and the second time I worked for him - eighteen years later - I was playing Richard the Lionheart. It was a different story, but it was the same character frankly. It's the character that we're supposed to think that Richard the Lionheart was, the one created by Walter Scott really. He talked in thees and thous, and talked

about 'await within' and 'await without', 'ye will do it', and things like that. Frightfully brave, and a great warrior, and God-loving and all that. The character, as I say, that we're supposed to think that Richard was - we know very well that he wasn't like that really, but Walter Scott wasn't concerned with what he *really* was. An heroic personage; yes, I played them both exactly the same. Both very boringly." Had he done any research into the character of Richard? "Not a bit."

How did he get the part in *THE CRUSADE*? "To this day, I don't know. It was shortly after I'd done *An Age of Kings*, which was the first time that television had attempted to do Shakespeare's history plays from *Richard II* through to *Richard III*, and we did them in serial form -

"It's the character that we're supposed to think that Richard the Lionheart was, the one created by Walter Scott"



Acting counts

I don't mean cornflakes.

"That had a permanent company of mostly young actors with the occasional visitor. Sean Connery came in to play Hotspur, for example. We were all on £25 a week, and we did the shows live to start with - and live Shakespeare on television was something else. Doug was working for the BBC so he must have seen *An Age of Kings*. I did play, in that, Edward IV who, although a very weak man, was sort of heroic - he wore helmets and things like that! So that could have been the reason that Douglas cast me. And funnily enough, the second time that I played Richard was for precisely the same reason - they wanted someone tall, English, upstanding, with a deep voice, to be heroic. I fact I wasn't Douglas's suggestion, but someone else's. And Douglas said 'Absolutely' straight away."

How did television then differ from Glover's later TV appearances, for example in the BBC's *Dombey and Son*? "It's easier now, because it's done more like a film. In the old days it was certainly the worst medium to work in. People used to say: 'It's like a film in one take; it's like doing theatre without an audience; and it's doing broadcast without a script'. Now it's not quite like that, but you've always got the time pressure on you in television. And you're restricted to a certain length of programme, so if you're involved in anything which vaguely interests you, you are always finding that stuff has to be cut - stuff that you love and think is very important."

"But you don't have the agony of doing it live in front of a camera and knowing that several million people are watching you. Some directors think that there's a special buzz or adrena-

line that runs with a live television show. The buzz that runs in recorded television is quite sufficient. If you've got a mechanical medium, use it. Use everything you can to perfect your product."

Douglas Camfield always maintained that *THE CRUSADE* was the best *Who* script he ever directed. Glover was impressed with it too. "It was a very good script indeed; far better than I thought a *Doctor Who* could be. It did have some very, very serious areas that it wanted to discuss, which we managed - gently - to do, without people noticing."

"There was only one element which we were required to cut, which was the possible sexual relationship between Richard and his sister. That's why Jean Marsh was cast, because she looks terrific, and in those days I looked quite good, and it would have been quite possible, because we were of an age for them to have had a relationship. But that had to go - William Hartnell just wouldn't have that in the script at all. But other things in it which were rather serious we were able to do, and the dialogue was very well written. For *Doctor Who* in those days, which was inclined to be a bit infantile, it was very mature, and great fun to do too with Douglas."

How easy was William Hartnell to work with? "It was fine, as far as I remember. He had a reputation for being a rather crabby old bugger, but we didn't find that. He simply wanted to get it right according to his likes,

and he was a very traditional actor. I suppose Jean and I were too. I found him very nice, though not a tremendously outgoing person. I'm not sure he would ever have become a chum if I'd been a regular on the programme."

How did *CITY OF DEATH* compare fourteen years later? "Different sort of script, and a completely different sort of actor playing the Doctor - an actor who is merciless in his endeavour to improve what is basically dross, and that script was dross."

"It was a very, very poor

"Catherine Schell played my woman, as it were"



script. Tom Baker worked so hard with all of us and made our enthusiasm tremendous to try and make the audience believe that the script wasn't like that. This happens often, particularly on television; you spend most of your rehearsal time rewriting

The many faces of Scaroth



scripts. *CITY OF DEATH* was extensively rewritten and reorganised, starting with Tom, then by the director, then with all of us. It came out OK in the end, it was damned silly, but it came out sort of vaguely believable.

"What was fun on it was Tom, because he's such a larky devil, and stressed the tongue-in-cheek aspects, which is I think a very valuable addition to the programme. It takes the edge off the stupidity of it really. They tried to get the same sort of thing in *Blake's 7* [Professor Kayn in *BREAKDOWN* by Terry Nation], but those scripts were even worse. Do you remember that filmed series, *Space: 1999*? That was *Doctor Who* without the tongue-in-cheek, and for my money died the death. I thought it was awful, so po-faced and stupid."

What other changes had occurred in *Doctor Who* over the years since his earlier performance? "It's certainly got better technically, but it's still not paying its actors properly. It's still cheaper - it's the one you do last, the last offer you accept money-wise. Apart from that, I've no feeling of snobbism about it. I'd do another one quite happily, if the part was right."

Did he watch the transmitted programmes? "Do I watch myself? I watched *CITY OF DEATH*, yes. I found it very amusing where I came on with my green spaghetti head; my boy liked it very much. The mask wasn't at all inconvenient, there was a lot of space inside. I didn't have to wear it very often, only on one day for a couple of hours. Then there was the scarf around my neck, which only wore when I was being the suave Italian count because I knew that this other damned thing was going to come up, and we'd have to hide

the join."

Had he met the other cast members, particularly John Cleese and Eleanor Bron? "Funnily enough, I didn't meet them. They did it, for reasons best known to themselves, and probably for quite good money, and were only in a very limited part. They came in one day, did their stuff in a morning, and went away again. But Tom, gosh, yes - with him all the time, and Catherine Schell who played my woman as I were. Actors mix together, you know, they don't sit in separate parts of the studio."

Which is his favourite acting medium? "There's really no answer to that question. The challenge in whatever medium is always the nature of the work you're asked to do. A tremendous challenge can be a broadcast, can be a voice-over for a commercial, if it's good and interesting. A tremendous challenge can be a film or a play, a tremendous challenge can be opening a fête - where you've got to make up your own words."

"All the media have their problems, but there is no problem so great as a bad script, and no excitement so great as a good one. It doesn't matter where you're doing it or what you're being paid for it. Acting isn't about being paid for it, except that you've got to be paid for it in order to keep on doing it."

What sort of actor would he describe himself as? "A good actor! But not a star actor. A good, working actor - useful, solid, dependable. Sometimes very exciting, sometimes bor-

ing. I'd like to get my mouth round three or four of the leading Shakespearean parts that I haven't yet done. I want to go on being what I am, which is a hardworking - I hope that doesn't sound immodest, I love work - solid, good actor with good material."

"I found it very amusing where I come on with my green spaghetti head"



"If I can make enough money to keep my beloved family for the rest of my life, I shall be a very lucky man, and you don't have to be a big star to do that."

"I adore my work, and I consider myself terribly lucky to be a good actor and therefore to get the work that I do get, and to meet the people that I meet."

"Contrary to the opinions of many people who aren't in the business, the theatre is a very honourable profession. Filled with a lot of rubbish of course, but the majority are the most responsible, serious people, who really care about the state of the world and who contribute a great deal towards easing its sufferings."

"And if that sounds po-faced, then I'll say it again. Because it is absolutely true." □



Audience

ITV (LONDON region)

SATURDAY 29th SEPTEMBER 1979

NO ITV REGIONS BROADCASTING - ALL AFFECTED BY INDUSTRIAL ACTION

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BBC 2

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IRE-	BRITAIN		(new)		JEAN RENOIR		LA GIOCONDA			IN SEP-	GIOCONDA	
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CITY OF DEATH is the highest rated *Doctor Who* story of all time. Over 16 million viewers watched the final episode on October 20th 1979.

The scale of such a figure is easy to explain. On October 20th, the nationwide ITV strike entered its tenth consecutive week. Although a breakthrough in negotiations had been made, it would still be several days before the network could be restored, thus continuing the two and a half month unchallenged golden period the BBC had enjoyed since mid-August. With little significant opposition from BBC2, BBC1 could boast nearly 90% of the total Great British viewing public on Saturday evenings, a percentage unknown since before independent

television's arrival in the mid-fifties.

However, to attribute all of CITY OF DEATH's high ratings to the ITV strike would be a mistake. The sustained quality of the story is borne out by a week-by-week increase in viewing figure and by *Doctor Who*'s rising position in the national viewing charts. In week 1, CITY OF DEATH managed to gain 50th place overall with 12.4 million viewers. It then rose to 44th place with 14.1M in week 2, 34th place in week 3 with 15.4M before finally reaching 16th place with episode four - the best the show had managed since THE TALONS OF WENG-CHIANG more than two years earlier.

Good advance publicity for the

serial played its part as well. Most of the tabloids and even some of the broadsheets covered the production unit's excursion to Paris for the location filming during the May bank holiday week. Both *The Sun* and the *Daily Mirror* gave half-page spreads to the story, with accompanying pictures of Tom Baker and "new" companion Lalla Ward photographed against several of the city's more prominent landmarks. Not surprisingly this coverage included pointed references to Lalla Ward's "fetching black school-girl costume".

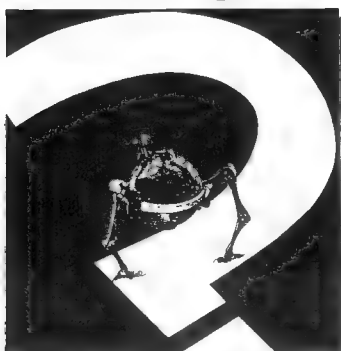
Some of this material was rerun in the Saturday editions prior to episode one's transmission. One publication which totally ignored this high-

profile serial was the BBC's own *Radio Times*. Not once during its four episode run did anything other than the regulatory cast listings appear. It did, however, print some correspondence about the serial in the following weeks, under the heading "Doctor Who: Flawless or Farcical?". Two letters, both by members of the Appreciation Society, gave opposing views. Paul Maskew from Exeter complained about deterioration in this once-brilliant series having gone too far, adding: "In the past few years the programme, regrettably, has been playing for laughs, rather than shock moments - with an increasing amount of corny remarks made by the ever-grinning Tom Baker". In contrast, Lee Rogers from Hastings was abundant in his praise, citing the production as "absolutely flawless, resulting in four episodes of both exciting and interesting entertainment."

Along with DESTINY OF THE DALEKS, this story was rerun in episode format over four nights in August 1980 to herald the start of the eighteenth season a fortnight later. Despite it being an early evening (6:25pm) slot in mid-summer opposite the popular soap *Crossroads*, the repeats managed a respectable average of six million viewers each, better than the 1979 reruns of THE PIRATE PLANET, but not as good as that year's rescreening of THE ANDROIDS OF TARA. Furthermore these figures were achieved without any input from BBC Wales, which did not air the repeats.

This was the last clutch of repeats ever to amass averages in excess of six million. Future seasons would hover around the five million mark, although for the 1981 *Five Faces of Doctor Who* season this figure, on BBC2, would be judged a huge success. □

Trivia



LEONARDO DA VINCI was born in 1452 and died in 1519. He painted the Mona Lisa in 1503. The Doctor meets Scaroth's Tancredi splinter in 1505.

One of the extras in the Louvre is carrying a genuine guide book, probably brought back by the location team.

The cliffhanger reprises differ between episodes. The reprise of at the beginning of part two leaves out the discussion between Hermann and Countess which precedes Scarlioni removing his face mask. And in a telling directorial choice, part three ends not on Kerensky's skeleton, but on Scarlioni's smile.

BBC2 featured CITY OF DEATH

a lot when it did a programme all about the Mona Lisa, complete with a *Radio Times* cover. (Ironically, of course, *Doctor Who* never appeared on the cover of *Radio Times* throughout the time of the fourth Doctor.)

CITY OF DEATH is one of the few *Doctor Who* stories not to be novelised for Target books, because of royalty complications with Douglas Adams. However, some of the ideas in CITY OF DEATH have been used by Adams in his novel *Dirk Gently's Holistic Detective Agency*.

After completing CITY OF DEATH, Lalla Ward was asked to put on her schoolgirl outfit one more time, for a publicity shoot on July 10th to photograph her "official" *Doctor Who* post-card.

Catherine Schell (formerly Catherine von Schell, the name under which she was credited in an earlier appearance in the James Bond film *On Her Majesty's Secret Service*) played Maya in the second season of *Space: 1999*.

When Romana is supposed to be building a field interface stabiliser for Scaroth, she is actually wiring a standard three-pin plug.

Dialogue aficionados were pleased to hear that the Doctor "reversed the polarity" to alter the time field and put Kerensky's chicken back into its egg.

There are a number of possible sources for elements of this story. The *Blake's 7* story GAMBIT, shown earlier in the year, featured a casino, (part of the original 'Gamble with Time' idea). The idea of time jumps echoes the time loop in THE ARMAGEDDON FACTOR, which Adams and Williams would both remember. The *Voyage to the Bottom of the Sea* series 1 story THE BUCCANEER uses the plot device of the theft of art treasures in a similar way. And the infra-red beams protecting the Mona Lisa were also seen protecting a sculpture in a French art gallery in the 1966 Audrey Hepburn

film *How to Steal a Million*.

The academic textbook *Doctor Who: The Unfolding Text* takes CITY OF DEATH as one of its key analytical texts, and features extensive discussion of the serial.

Perhaps it is only coincidence, but one of Scaroth's earlier personae is a Crusader - and Julian Glover's previous *Doctor Who* role was as Richard the Lionheart in THE CRUSADE.

DWAS members placed CITY OF DEATH first in their season poll, though the Society yearbook called it "the worst story of the 79/80 season". □



French masterpiece

DAVID OWEN explains why he thinks that **CITY OF DEATH** is the best Tom Baker story ever made

THE highest-rated **Doctor Who** story ever is tucked away in the programme's most fan-derided series in its history. This is an early indication that **CITY OF DEATH** is clearly something out of the ordinary. "The good Graham Williams story" would be a cynical summation of fandom's view in the few years following transmission. That it should have both critical and popular success is therefore a mystery, since it absolutely typifies the rest of the season, both stylistically and thematically.

Its critical acclaim can perhaps be attributed to the desire amongst a discerning audience to find an archetype to champion, and its high audience figures to the fact that it followed the programme's first Dalek story in five years. Why, then, does nobody ever talk to me about it in the pub?

Following our weeks of parading around a quarry with little to divert other than a few CSO spacecraft manoeuvres and the sound of drilling (as opposed to much in the way of incidental music) the overall effect of episode one of **CITY OF DEATH** could not be more of a contrast. Exquisite film stage model work, real location filming (in Paris!), and a score that leaps out of the TV and smothers you. That the opening episode looks and feels so good is just as well, since the viewer is already in love with the story when it starts overdosing on **Doctor**

Who clichés in a manner that would be tedious in a lesser production. It is the well-worn clichés which tend to linger in the mind longer than the story's more original and diverting points. Yet, for every "Time, professor, it is all a matter of Time", or "No! Not that sweetch!", there are at least a dozen diverting and original lines or concepts.

The plot is really pretty straightforward, and a more stylish restatement of a theme that was first expressed in the programme back in 1971, with **THE DEMONS**: the human race did not evolve its intelligence, society, and technology just by being better survivors than the rest of Earth's fauna, but was continually guided by an extra-terrestrial power, in order that it might reap its harvest at the time of the story. **CITY OF DEATH** takes this a phase further by having the destruction of the extra-terrestrial race being the catalyst for the start of life on the planet. What's more, in a remarkable stroke of good fortune, the sole survivor of that race was splintered in to a dozen aspects, co-existing throughout humanity's history and guiding human evolution towards the development of time technology in the basement of a chateau in Paris is 1979 - all to enable the alien to prevent the destruction of his race (and in the same instant, the creation of humanity) in one of those causal paradoxes that leave one dizzy to contemplate.

The story begins, aptly enough, at the beginning (of life on planet Earth), although we do not know this when we see it. It is a dramatic reinforcement of the paradoxical nature of time travel that the story both begins and ends with the same explosion. The opening looks good (and expensive), and this certainly hooked in many of the serial's millions of viewers. From a superbly realised pre-Cambrian Earth,

we jump four hundred million years forward in time to contemporary Paris and a scene-setting episode that oozes with sophistication and charm.

So crucial is the setting of Paris to the story that the number of scenic shots of the Doctor, Romana and Duggan getting from place to place does not jar in the slightest. Indeed, the presence of so many scenes with relatively little dialogue enables Dudley Simpson to develop a score which leaps to the forefront of the viewer's attention. The story's main musical theme harmonises exquisitely with the siren of the metro train in the first episode. The location team struck lucky on two occasions, both with the poster pertaining to the entire history of the human race (the story's main premise) and with the carved Medusa-like heads on the doors of Scaroth's chateau (the story's main premises).

Had location filming in Paris been unavailable, I feel sure that this story would have been carried on the strength of the dialogue. The characters of Kerensky, Hermann and the Countess have fewer lines, but the quality of writing for the Doctor, Romana and Duggan makes the story worthwhile alone. The latter is a very necessary temporary companion, since Romana's role in this and subsequent stories is different from previous companions'; she knows what the Doctor is thinking, and is an extension of his superhuman ability. Duggan provides the human identification character to ask the Time Lords, on behalf of the viewer, what is going on. Tom Chadbon's performance as a genre private eye hints at the story's earlier incarnation as a *Bulldog Drummond*-style mystery set in 1928. Amongst all the other anachronisms it seems hardly to matter.

It's very hard to choose a scene to quote that gives a perfect feel for the quality of dialogue writing, but this one from the beginning of the second episode is a masterpiece.

HERMANN USHERS THE DOCTOR, ROMANA, AND DUGGAN INTO THE DRAWING ROOM,



WHERE THE COUNTESS IS WAITING. HE SHOVS THE DOCTOR IN, ROUGHLY.

DOCTOR: I say! What a wonderful butler. He's so violent! Hello. I'm called the Doctor. That's Romana. That's Duggan. You must be the Countess Scarlioni, and that's clearly a delightful Louis XV chair, may I sit in it? I say, haven't they worn well! Thank you, Hermann, that'll be all.

COUNTESS: Doctor. You're being very pleasant with me.

DOCTOR: Well...I'm a very pleasant fellow.

COUNTESS: But I didn't invite you here for social reasons.

DOCTOR: Yes, well, I could see that the moment you didn't ask me to have a drink. Well, I will have a drink now you come to mention it, do come in everybody. (HE USHERS HIS COMPANIONS IN.) Romana - sit down, over there - Duggan, now Duggan, you sit there. Do sit down if you want to Countess, oh all right... Now. Isn't this nice?

COUNTESS: The only reason you were brought here is to explain exactly why you stole my bracelet.

DOCTOR: Ah, well, that's my job, you see, I'm a thief. This is Romana, she's my accomplice. And this is Duggan. He's a detective who's been kind enough to catch me, that's his job you see. Our two lines of work dovetail beautifully.

COUNTESS: Very interesting. I was rather under the impression that Mr. Duggan was following me.

DOCTOR: Aah. Well...you're a beautiful woman (probably) and Duggan was trying to summon up the courage to ask you out to dinner, weren't you Duggan?

COUNTESS: Who sent you?

>>



French masterpiece

➤➤ **DOCTOR:** Who sent me what?

COUNTESS: Doctor, the more you try to convince me that you are a fool, the more I'm likely to think otherwise, now it would only be the work of a moment to have you killed.

That this level of witticism is maintained throughout the piece is a miracle, considering the circumstances of the scripts' final drafting. It takes repeated viewing of the story (made possible both by its repeat in the summer of the following year, and its eventual release on BBC Home Video in 1991) to take in the elegance of dialogue. A tiny example is just before the second time disturbance takes place in the Louvre. Romana asks the Doctor what he has just said, and he only manages to reply "I said..." before his sentence becomes unnecessary as it is replayed for him by the entire world. You can really imagine hundreds of undergraduates being joined by their professors in their college TV rooms to savour the sheer quality of this story, and it is one of few that I would be happy to screen for anyone as an introduction to the programme.

Its role as a hundred minute appetiser for **Doctor Who** aside, **CITY OF DEATH** does have a story to tell, and that story falls easily into the category of "adventure mystery".



Thematically, the plot is reminiscent of the way Robert Holmes could combine the most improbable themes, such as Egyptology and the planet Mars, 30th century warlords and variety theatre, or an alien spaceport and a 1920s cargo ship. In this case, a primeval alien spacecraft exploding and a plot to steal the Mona Lisa in 1979 seem just as unlinked, but much of the telling of the story is in the discovery of how precisely they are. Lesser fantasy adventure programmes might have alien exiles attempting to return to their origin. Only in this one do they have to do so with such style. It is one of the characteristics which help make **Doctor Who** so unique.

Mention of style leads to mention of the few occasions in the story where it appears more important than content. In the cafe in part one, it is indeed a chilling piece of symbolism that the artist renders Romana with the face of a clock, and cracks in time spreading over it. Not once are we subsequently offered an explanation as to how he pulls off this feat of time-sensitive self-expression. And when the Doctor reverses the polarity (aah!) of Kerensky's apparatus, after the chicken has reverted to an egg, the true face of Scaroth appears within the machine. Why? Answers on a Mona Lisa postcard to the editorial address, please.

It is interesting to speculate on the real nature of Scaroth, last of the Jagaroth. It was his proximity to the Jagaroth ship's warp motors that caused him to be splintered and fragmented through time, yet the nature of this fragmentation is never fully explained. His other selves can communicate, but only by entering a semi-conscious state, as the "the centuries that divide me shall be undone" scene demonstrates.

As to his status among humanity in each of the eras which he guides, we can

only imagine. Judging by the papyrus scroll which the Countess retrieves from her safe in part four, he was worshipped by the ancient Egyptians as a god with a single eye and green tentacles for hair. would fool anyone, let alone his wife, but impossible to believe that with the resources of Egyptian, Roman, or even Renaissance times he could fool anyone. Better to have made the Jagaroth a completely humanoid species, and avoid the common train spotter criticism of the serial - that the Count's head is bigger on the inside than out.

Like Kerensky's time continuum, each character in the story seems to belong in a different universe. The Doctor and Romana are simply two aspects of the same character, moving through the story with a superhuman detachment so cool that the viewer suspects that they know it's only a TV programme as well, and identify with them all the more for it. We've met all the others before in some genre or other. Kerensky, the naive East European genius with a Professorship but no seat, is familiar from the twentieth century spy thriller, and a good few **Doctor Who** stories to boot. The Scarlionis are such tastefully callous *Pink Panther* film villains throughout that one suspects that Catherine Schell's casting was far more than accidental (she played the role of an aristocratic thief married to an aristocratic thief in *The Return of the Pink Panther*). That she manages to make such an unappealing habit as chain smoking look sexy is a tribute to her talents, assisted by a lascivious saxophone melody that offers tribute to Henry Mancini's *Pink Panther* scores, as does the flute refrain accompanying Romana and Duggan's entry into the Louvre. Hermann and his mute, wide-brimmed, Italian-suited henchman are straight from Hergé's *Tintin*, reminding us that we are after all, in France.

A touch of charm, as Roger Delgado proved, is what separates the great **Doctor Who** villain from the merely good, and with dialogue as good as this (and a performer as distinguished as Julian Glover) Scarlionis/Tancredi oozes with it. He dispenses orders for killing with one breath, and laughs at a possible misunderstanding of who they are for with the next. The viewer can even identify with such a psychopath - you sympathise with him against Duggan's meat-headedness in part three. And his dialogue is on a par with the three leads when he realises they have discovered his hoard of bricked up Mona Lisas in the cellar.



Duggan epitomises the eternal paradox of the **Doctor Who** companion, originally characters more understandable to the viewer than the Doctor. In the sixth year of Tom Baker's Doctor, though, we know him far better than any transient companion. As these characters are introduced, the entertainment is in seeing how someone new will react to a character we already know. By this measure, Duggan is a resounding success, as we instantly recognise the weary detective in his battered mac, and watch him fall into every trap for those who meet the Doctor, and some more besides. Particularly appealing is his attempt to chat up Romana in the midnight cafe. Asking her her age and receiving the news that she is old enough to be his great grandmother, he reacts with his now familiar mixture of disbelief and anger.

His finest moment is whilst walking in the pre-Cambrian Atlantic basin (Romana: "He's out of his depth"), having been transported there by a Gallifreyan type 40 time-travel capsule, and about to deliver the blow that will cause all life on Earth to come into existence, he spies the Jagaroth craft in the distance. His reaction: "That's a spaceship!"

Like the painting so central to it, this story is a masterpiece. It is surely the greatest contribution to the series made by all those who worked on it. Even the customary dip in interest taken by four-part stories is remedied with a quick trip to renaissance Italy, where a line that simultaneously celebrates and pokes fun at the central theme of **Doctor Who** is delivered. "Time is running out," Tancredi tells the Doctor, who retorts: "What do you mean, time's running out? It's only 1505."

Tom Baker's performance over all is priceless, and he is backed up by a supporting cast, director, composer, crew and location that make this story the most successful overall of his reign. And that is not a claim to make lightly.

All **CITY OF DEATH** lacks is a novelisation. So, Mr. Adams, if you ever fall upon hard times, how about it? Chapter One could start: "It all began when I got a tip-off from a chum in the art world..." □



Studio recording

REHEARSALS began the week following location filming, at the BBC's rehearsal rooms in Acton, West London. For the majority of the cast this was their first opportunity to meet and run through the script, which had been undergoing modest changes even during the week on location.

The majority view was that the story was good but the dialogue was weak. As Julian Glover has said, Tom Baker and Lalla Ward especially spent a lot of their rehearsal time re-writing whole sections of dialogue (see also our interview with Glover elsewhere this issue).

Because of the high costs of this serial, the first block of studio shooting was restricted to two days rather than the normal three. The first scenes to be shot, in studio TC3 on May 21st, were the live action scenes on primeval Earth. Although Ian Scoones had filmed scenes of the model TARDIS materialising and departing, Hayes felt the model did not look

convincing enough and chose to do the TARDIS arrival and departure as "real time" shots, adding a CSO-inlaid vignette of a cliff overhang to the long shots.

During the afternoon, while Richard Sheekey was playing the masked Scaroth, Julian Glover, in a separate corner of the studio, underwent numerous changes of make-up as Michael Hayes gradually assembled all the shots he would need for episode three as Scaroth envisages all the splinters of himself. Pausing only to be recorded by a studio camera Glover was made up as everything from a Roman Emperor, to an Egyptian Pharaoh, a Greek senator, even an English nobleman.

Day two was more straightforward, recording only those scenes set in the house of Captain Tancredi and in the art gallery where the Doctor has parked the TARDIS. This second day was quite a relaxed affair with good prospects for finishing early. This led to an extraordinary rewrite being carried out to incorporate two extra characters in the story. In adjacent studios at Television Centre, Eleanor Bron was recording a satirical series with John Fortune, and John Cleese was recording the final *Fawlty Towers* episode (BASIL THERAT). Cleese

was a good friend of Bron's from Cambridge Footlights days, and Bron, through John Lloyd, knew of Douglas Adams. Over lunch, and with the approval of Graham Williams, Adams asked if he could write a short scene in *Doctor Who* for the pair. They both agreed and that evening, after just one run-through, the scene with the two art lovers was recorded.

Even after recording had formally wrapped for the day, John Cleese and Tom Baker did a few more impromptu sketches, this time for Doug Bird's BBC Christmas Tape, which would be exchanged with ITV on Christmas Day 1979.

Recording Block Two began almost a fortnight later on Sunday 3rd June for three days in studio TC6. All the cast were required for this session, apart from Peter Halliday whose scenes were now complete. The first day concentrated on scenes in Kerensky's lab, in the cellar storeroom and in the hidden room containing the six Mona Lisa paintings, and required the mixing in of the "reverse the polarity" chicken/egg effects footage to the first scene of the day.

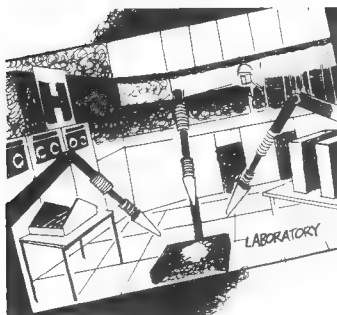
Day two also began with a complicated line-up shot, overlaying all the shots of Julian Glover in his various make-ups over that of the

Count Other than that the Monday concentrated mainly on scenes set in the Chateau library, its adjoining corridors and further footage in Kerensky's lab.

The final day concentrated on all the scenes in The Louvre (including the hologram Louvre) as well as further scenes in the Chateau library. The laboratory set was left standing so one final scene there could be recorded gradually (Kerensky's ageing to a skeleton). Since this would involve David Graham in heavy make-up sessions, it was decided to do these shots on an ad-hoc basis whenever Jean Steward had completed a stage in his ageing. □



Set design



AS WELL AS the director, the designer had also worked earlier on THE ARMA-GEDDON FACTOR. Richard McManan-Smith was one of the BBC's youngest set designers, and claims he was given this showpiece story as compensation for the poor outing he had been afforded with that previous serial, where he felt his contribution had been undervalued by the almost non-existent budget.

The unusual circumstance whereby a visual effects designer had created a model set in advance of the set designer's live set posed problems for Richard McManan-Smith.

The heavy reds used for background lighting in the filmed, miniature cyclorama were impossible to duplicate in a live recording studio environ-

ment. Even with big crimson gels mounted over the studio lights, the heat from the bulbs either burnt through the coloured sheets or blew the bulbs themselves. In the end the best the studio crew could manage was toning the harsh reds down to softer pinks - and hoping no-one would notice.

Because the sets for the cafe interior were designed before filming in Paris, there was never any intention of changing them to match the unexpected change of cafe exterior (see Location).

Unusually, the set for Scarlioni's drawing room set had a very high back wall, allowing for shots which show above picture rail height and giving the impression of a large French chateau.

The set for the Tancredi scenes was a much smaller, busier set, and the TARDIS set (used when the Doctor watches Tancredi on the scanner) was just a one-wall flat.

One design slip is that the locked cellar door is accidentally revealed to be secured only by a ball catch. □



Make up

MAKE UP DESIGNER Jean Steward's earlier *Doctor Who* experience had been PYRAMIDS OF MARS, where she had worked alongside Ian Scoones, (the visual effects designer for CITY OF DEATH).

Steward provided the alien mask for Scaroth. Unsure how to handle this she approached visual effects, who in turn recommended her to sculptor John Friedlander. The script hinted at Scaroth being a creature whose features were compressed and hidden beneath a human visage. As the creature displayed its true self, the human mask ruptured to reveal a squirming mass of worm-like tendrils underneath. This is one explanation for why Scaroth's real head is larger than the mask he uses in his human disguises.

Friedlander admitted such an effect was possible, using air bladders, but the quote he submitted to the BBC for this work was way too high for the budget. Even after pruning requirements down to just a latex mask plus a phoney human "skin", the quote was more than the production could really afford. However time was short, and so Friedlander got the commission. It was to be his last work for *Doctor Who*.

Before signing to appear in CITY OF DEATH, Julian Glover made it plain he was not prepared to wear any rubber mask, hence the casting of Richard Sheekey, a walk-on roughly the same build as Glover who would do all of the scenes involving the "alien"



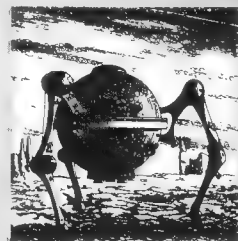
Scaroth. Nevertheless, in several scenes, Glover did appear in the mask.

In one afternoon of the second recording block, Richard Sheekey played the masked Scaroth so that Julian Glover could undergo a series of make-up changes for the scene in part three where the splintered Scaroths communicate across the centuries. Scaroth's other personae included a Roman Emperor, an Egyptian Pharaoh, a Greek senator, and an English nobleman.

The two instances where Scarlioni is seen pulling off his "human" face were done as close-ups. The Scaroth mask, mounted on a pedestal, had a latex "human" face positioned between it and the camera. On cue, this human face was ripped and pulled away by a stage hand so that it brushed against the Scaroth mask, thus completing the illusion begun by Julian Glover grasping his mouth and nose. This sequence was used twice in the finished story. □

Bray for success

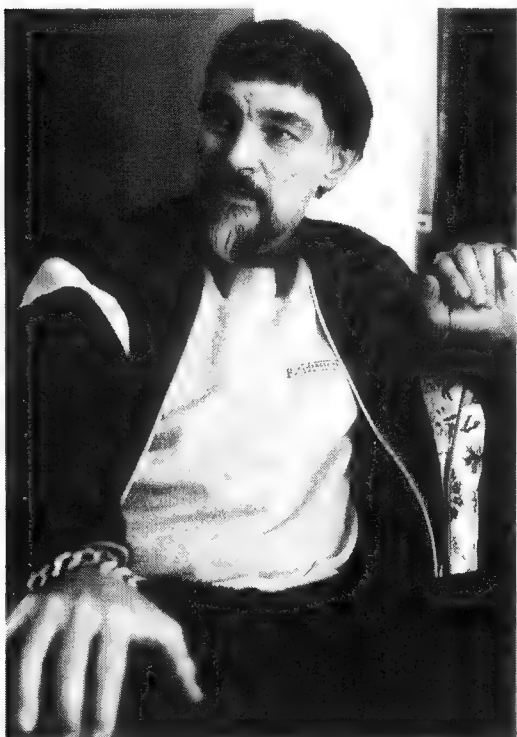
From 1977 to 1979, Doctor Who shot much of its model work at Bray Studios in Berkshire. The last of the series filmed there was CITY OF DEATH, which many fans consider to contain the best modelwork in the programme's history. IAN SCOONES, the architect behind



using Bray's facilities, told IN-VISION about the key elements of model filming, and explained why Bray was best.

THEY WANTED a different sort of spaceship for CITY OF DEATH, something to give a shot in the arm to the story that would succeed in, I suppose you would say, a shock way. It was one of Graham Williams' eternal questions to all his writers and designers, "How can we do it better?" By and large spaceships tend towards being elongated tubes with some sort of flight deck bubble at the front, so I deliberately set out to avoid doing that.

My thinking ran along the lines of "What do children find frightening?" I first thought of snakes and worms, but that was back to the elongated tube again. Then I thought of a spider, and that's where the idea took off. Ironically, we did do the can of worms idea as well in realising the appearance of the Scaroth alien. John Friedlander was contracted to make that, but unfortunately they wouldn't let me do what I wanted to do, which was make that nest of worms writhe like the head of the Hydra by fitting air tubes and bladders to it, and then coating the entire mask in green Swarfega to make it look especially nasty.



I was lucky in that I did get a head start on that story, I suppose because I often used to go drinking with Graham. He told me of his intention to cut down on floor effects and build up on the miniature side. That was marvellous for me, because it was something I had been pushing for a long time. I was always conscious that we were not in the same league as Gerry Anderson on the other side, and having been lucky to have worked with Gerry's team in the past, I wanted to bring that experience into the BBC.

With the exception of the very early Doctor Whos we had never tried long, panoramic tracking shots over big model stages. It had always been done in the cheapest possible way. It is also true to say that film cameramen at the BBC's Ealing Film Studios had never been trained to light and shoot miniature stages, nor even to know what lenses they should use. People like myself, Tony Harding and, later, Richard Conway knew, but that's because we had learned from people like Les Bowie and Derek Meddings.

On THE INVISIBLE ENEMY, I was able to hire Nick Alder as my lighting cameraman. For CITY OF DEATH I got Harry Oakes who, again, had worked in the past for Gerry Anderson. Right from the start we knew it was important to get away from the traditional design for a model set, which is a triangle. A triangular set means you can only do a static shot. Even to use a wide angle lens is difficult because you are limited to the field of vision directly ahead of the camera. So our set had to be rectangular in shape if we were to attempt tracking and wide-angles.

There is a rough scale you can

work to with models, but I've always preferred to do it by eye. You can get away with using small spaceship models, but by and large I have always preferred to start with something no smaller than about two and a half feet. That way, even working with 16mm cameras you can get good depth of field.

Camera angles are very important too. Unless there is a specific reason, you never shoot a model from high up looking down: it tends to look as though you're hundreds of feet up in the air and so the result is very unrealistic. So you always come down as low as you can to get impact. Having

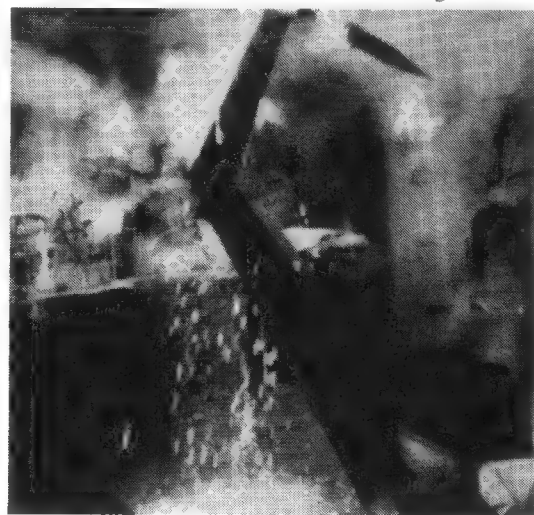
done that, the next step is to build an artificial foreground very close to the camera so you can push close into it with a wide-angle lens. The foreground needs to be separated from the rest of the model stage and made to a bigger scale, particularly if you want to do a tracking shot.

On CITY OF DEATH the very first shot is done that way. The camera tracks fast across a foreground set of larger scale hills and rocks so that the smaller, separated background set, supposedly much further away, is not seen to be moving as quickly. The result is the audience thinks it is seeing a much bigger set than it actually is. Another trick is to keep the foreground set as simple as possible and a little bit in soft focus. You notice that done a lot in Thunderbirds where, say, a grass verge, will be soft focused, and also foreshortened so that the set slopes down and under the view of the wide-angled lens. Very often the lens will actually be resting on the set itself.

Your main problem after that is to get a big background cyclorama. A wide angle lens has a much larger field of vision so you need to fill that view completely - again a vital considera-

tion if you intend doing tracking shots.

The next consideration is how to light the set. Lighting is crucial, and it is where you can rack up very big bills indeed. Basically when you rent somewhere like Bray, what you get is a four-wall studio, nothing more. In



the old days, when studios did everything in-house, plasterers, electricians, chippies, and so on were all paid by the studio company, so everything could be provided for you as the film-maker. When, at the end of the Sixties, studios began moving towards a four-wall policy, film-makers had to worry about budgeting all this separately and bringing in freelance contractors to do the work. So I would have to sit down with the lighting cameraman and work out what type of lights were needed and how many of each, so that the lighting cameraman could go away and order them up. Obviously you had to do it with the producer's agreement, so inevitably it was a compromise. I would push for feature film standards for television, Graham would tell me not to milk it to much on the promise there would be more work for others in the future if we could keep our spending in check.

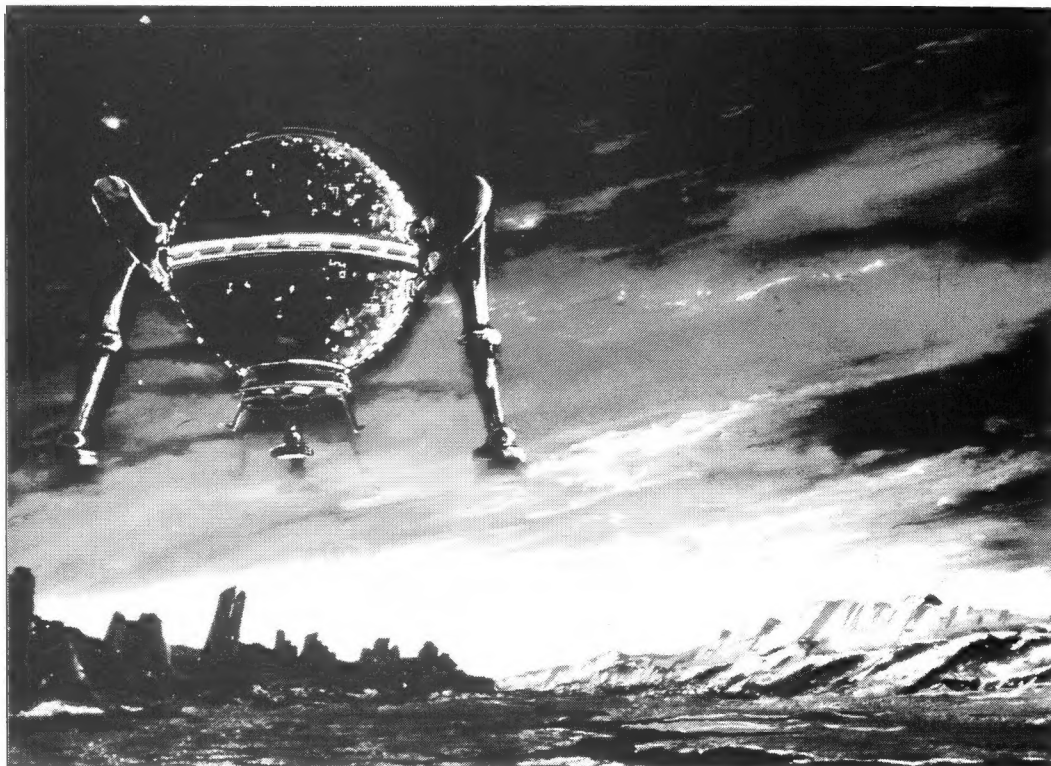
Nevertheless, lighting is the key to the whole illusion of convincing

Above: Kerensky's workshop disappears in a visual effects explosion. Left: Ian Scoones today.

someone that a set twenty-feet long by ten-feet deep is actually a desert of two hundred square miles. The sky and the clouds on the cyclorama have to be lit uniformly to give an overall impression of daytime, evening or whatever. But objects nearer to the camera benefit from being lit separately so that they cast little shadows of their own. To do this you cut little strips of cardboard into shapes ("go-bo"s) and hang them in front of any foreground lights to break up the illumination. You tend to notice this being done a lot in black-and-white films of the Thirties and Forties. The light shines through a sheet of hardboard studded with holes to give you the impression, say, of moonlight glinting through a tree. Look at any Bogart film and see how many times they use light through a venetian blind to create a bit of mood and atmosphere. It's more difficult to do that in colour, and almost impossible to do in a video studio. BBC recording studios have to be lit for all five cameras, so a specialist lighting effect for one camera would not necessarily work for the other four and maintain continuity. Hence why studios prefer flat top-lighting.

We spent much of our first morning on the CITY OF DEATH shoot just relighting and reshaping the set until Harry was happy he had what he wanted through the lens. If you moved one of the smaller lights, even by a foot, you would quite often have to rebuild the set to the camera - shovelling in a bit more granular Vermiculite, or sand, or salt, and joining it to the basic set which was made from carved polystyrene and plaster.

The ship was totally the work of my assistant Charlie Lumb, who was probably one of the best radio control specialists the BBC ever had. The only change we had to make to it from my original design was adding in the perspex blister meant to represent the control cabin. That was the only part



of the ship created by the set designer. Charlie actually built that ship totally in-house at the BBC. Of course once it was built, the first thing we did was set to and make it look as grubby as possible. That was a trick even Derek Meddings will admit he learned from Les Bowie. Model-makers, because they tend to be very proud of their creations, like them always to look pristine. In real life that never happens. Look at any railway engine. It's always dirty, sooty and oily. So we learned the art of using little puffers filled with different-coloured paint powders, or squirting on a little light oil, or even just getting handfuls of Fuller's Earth and throwing it over the model to dirty it down.

In 1979 the preferred way to film a model was still to use a 35mm camera, going at high speed. Nowadays technology has advanced to a point where you can even use super-8mm and get away with it, but back then 35mm was the best way to shoot miniatures because you achieved better depth-of-field. The penalty was cost. 35mm film stock is more expensive and costs more to process. Therefore it's better for everyone concerned if the effect goes right the first time. My way of doing this was always to provide a detailed storyboard, so that everybody on the set could have the same picture in their mind of what we wanted to end up with. A lot of people in television, including many directors,

have very poor visual imaginations, so it's a lot easier if you can show them designs, colours and shot progressions on a board rather than having to spend hours describing it. As they say, a picture is worth a thousand words.

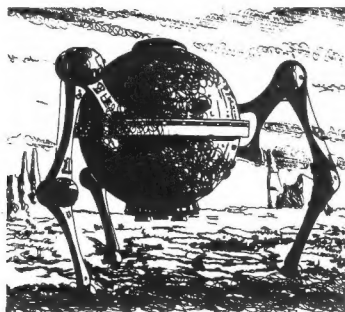
Pyrotechnics for models is a highly specialised field because of the different scales involved and the consideration of high-speed filming. The measurements of the substances have to be more finely balanced, but it's more important how you pack the charges and the order in which you set them off.

When we blew up the live-action laboratory set - which was the last shot of the production - it was a fairly simple exercise; little more than trails of gunpowder and some fireworks to make flashes and a lot of smoke - what I call the "puff of the genie". The loud noise of the explosion would be dubbed on later as a sound effect. Mind you it did totally destroy that part of the set, but then as the probes and the control equipment were visual effects props - as opposed to coming from set design - I didn't mind. We in Effects never got invited to Press launches and grand Exhibition opening parties, so I didn't feel greatly motivated towards letting BBC Enterprises walk off with all that gear.

Mind you, they did get to keep the spaceship, and that has been an exhibit for them ever since. I left the BBC towards the end of 1979, just after they had announced the initial cancellation of David Maloney's *Day of the Triffids* production, so it was a little bit like stepping back through time when I got asked to work on that spaceship again this year, getting it repaired and ready for the *Doctor Who* exhibition at Bristol. □



Above: Scoones' original concept painting. Left: Ian Scoones (far left), Michael Hayes (third from left) and Mat Irvine (second from right) study the finished set during model filming.



THE JAGAROTH spaceship was produced by effects assistant Charlie Lumb, based on Ian Scoones' conceptual illustration of a spider-like craft. Nearly three feet tall, it was constructed from wood, fibre-glass and moulded plastacard. It was fitted internally with two radio-controlled servo-motors, one to rotate the flange on the hull's surface, the other to retract the three landing legs. In the original drawing, the landing legs were static. Only later on, after Lumb had agreed it could be done, did Scoones amend his idea to make the ship even more spider-like, able to gather its legs up after lift-off.

Scoones' team booked a three day model shoot at Bray Studios Tuesday 8th to Thursday 10th May 1979. The first scene to be filmed was the one on primeval Earth. The set was a large cyclorama more than 30 inches across with a deliberate forced perspective built in to make it look even bigger; the "rocks" close to the camera were larger and further apart than those towards the rear of the set. The model was suspended on four thin-wires hung from an overhead cross-bar. On cue, the assistant, perched on a gantry, had to lift the space-ship to precisely the right height. This was critical. Not only did the assistant have to hold the model static to allow time for the legs to retract, he had to hold it in precisely the right spot as the ship was being filmed as a reflection in a sheet of Mirrorlon. It was the job of another assistant to prod the Mirrorlon, ever so gently, in exactly the right place to make it distort.

Most of the three days were taken

Model effects

up on this shoot, filming the sequences several times using a high-speed 35mm camera. The explosion of the ship was not done using the model. In fact, two pieces of film were shot separately and only merged together during gallery post-production. The first sequence used only the empty cyclorama with a small amount of flammable gel spread over part of the set. The film was allowed to run for several seconds before the gel was lit out of vision. The gel flamed high enough and bright enough to give the impression of burning wreckage. The second piece of film shot was against a plain blue screen background. This was the pyrotechnic charge itself going off, which again was shot at high speed.

The resulting sequence, assembled during post-production, is of the empty set, then the overlaid explosion, the flash from which fades to show the empty set again, but this time burning. As well as capturing this scene on film, several reels of still photographs were shot by Ian Scoones and Mat Irvine.

The intention, as with so much of this story, was to make it something of a showcase for what BBC Visual Effects could do. Sure enough, when demand arose in the 1980s for a reprinting of Jack Kine and Bernard Wilkie's book *The Making of Special Effects in Television*, (originally published as *The Technique of Special Effects in Television* by Focal Press in 1971), it was Ian Scoones' photographs from the CITY OF DEATH shoot that were chosen for the cover. Wilkie presented Scoones with a copy of the book and a note of congratulation. □



Visual effects

VISUAL EFFECTS designer Ian Scoones' involvement with this story occurred through a chance meeting between him and Graham Williams one evening in a BBC bar, around the time the first rehearsal scripts had been written. At this point the Sephiroth ship was referenced only as a "time bubble", not as a traditional space ship.

Scoones convinced Williams he could design him a very eye-catching model set that would make for a memorable opening scene. True to his word, Scoones provided a full production painting of the Sephiroth ship hovering over a primeval landscape. Williams liked what he saw and asked the Head of Effects for Scoones to work on the story.

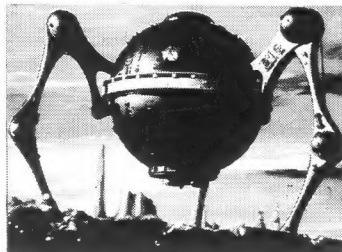
Because Scoones based his painting of the primeval Earth landscape on the script, and then took it to the initial design meeting, the set was designed to match Scoones' proposed model - usually, the designs happen the other way round.

The most memorable visual effects in the story are those involving the Jagaroth spaceship (see also Model effects, and our Ian Scoones interview elsewhere this issue).

Less successful was the ageing chicken. Essentially this required

a sequence running from an egg, to a chick, to hens young and old, and finally to a crumbling skeleton. On the day, however, the farm contacted could only supply Scoones' team with a black chicks. With no time to look elsewhere, Scoones gambled and sprinkled yellow powder paint on them.

As Bernard Wilkie observed, that sort of thing could only happen to Ian Scoones!



Although only shot once as a forward evolutionary sequence, the piece of film was later recorded onto video-disc during the second studio block, and played in reverse for the scene of time rolling back within the time bubble.

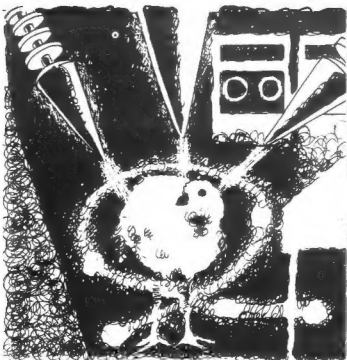
For the long shot of TARDIS on primeval Earth, the foreground rocks and overhang were achieved as a glass matte.

Other visual effects included the Countess' bracelet, Kerensky's skeletal remains, polystyrene bricks for Duggan to break through in the cellar, and the explosions which destroy Kerensky's laboratory.

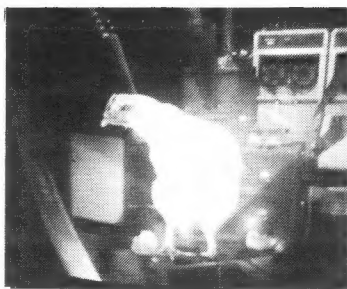
It was also necessary to produce several copies of the Mona Lisa. (All the Mona Lisas seen in the show were fakes, of course.) □



Electronic effects



THERE WERE no particularly difficult electronic effects for the serial, though impressive use was made of the usual gallery of *Doctor Who* tricks.



The transition from the faked Louvre to Scarlioni's premises was a standard mix, with electronic effects for the laser beams protecting the Mona Lisa.

For the timeslips in the cafe and in the Louvre, the picture "shakes" before zooming to a close-up of the Doctor.

When Scaroth kills the Countess, there is a brief electronic effects flash from the bracelet. □

Special sound

WHEN APPEARING as Scaroth, Julian Glover had his lines pre-recorded and treated through a modulator to alter the pitch and phasing. This was also done with Tom Chadbon and Peter Halliday who provided the other Jagaroth voices heard by Scaroth over the space ship's intercom or during his delirium scene.



Tom Baker also prerecorded a voice-over for the scene where he writes a note to Leonardo in mirror-writing. The Doctor's voice is heard speaking the words as he writes them.

Other special sounds provided for the serial included those for hologram Louvre, the Countess' bracelet (or "micro-meson scanner"), the familiar BBC glass-breaking sound effect, and the various model and studio explosions. □

CITY OF DEATH

CAST

Doctor Who Tom Baker
Romana Lalla Ward
Count, Scaroth, Tancredi, ... Julian Glover
Countess Catherine Schell
Duggan Tom Chadbon
Kerensky David Graham
Hermann Kevin Flood
Soldier Peter Halliday (2-3)
Louvre Guide Pamela Stirling (1,3)
Art Lovers Eleanor Bron (4), John Cleese (4)

SMALL & NON-SPEAKING

Jagaroth Voice 1 Peter Halliday (1, but charged to part 2)
Jagaroth Voice 2 Tom Chadbon (1, but charged to part 2)
Thug 1 (WO1) Pat Gorman (1)
Thug 2 (WO1) Peter Kodak (1)
Thug 3 (WO1) Anthony Powell (1-2,4)
Thug 4 (WO1) Mike Finbar (1-2)
Cafe Patron (WO1) Walter Henry (1)
Artist in Cafe (WO1) James Charlton (1)
Customers in Cafe (Extras NR) Lewis Pirella (1,3), Harold Shields (1,3), Colin Thomas (1,3), Elaine Williams (1)
Customers in Modern Art Gallery (Extras NR) Iris Everson (4), Juliette James (4), Terry Sartain (4), Leon Maybank (4)
Gendarmes Outside Louvre (WO1, film) Robert Joughier (3), Christian Foucat (3)
Gendarme in Louvre (WO1) Rodney Cardiff (edited out of part 3)
Louvre Guards (WO1) Bruce Callendar (1,3), Maureen Mason (1,3)
Plain Clothes Detectives in Louvre (WO1) Alfred Moore, James Muir, David Glen, Mike Mungarvin
Tourists in Louvre (Extras NR) Michael Joseph, David Glen, Maggie Pileau, Jenny Persiva, Lee Richards, Frances Tanner, Shan Ricco, David Harris, Sue Winkler, Michael Brydon, Phillip Grant, Mike Mungarvin, Karen Cooper, Geoffrey Whitestone, Kevin Hudson, Kevin Sullivan, Graham Smith, Helen Raye, Cathy Winter
Maid at Chateau (WO1) Jane Bough (4)
Scaroth Double (WO1) Richard Sheekey (1,4)

Season 17
Story 105 (5H)
Eps. 510-513



CREW

Designer Richard McManan-Smith
Design Assistant Sandy Garfield
Costume Designer Doreen James (and Jan Wright)
Make-up Artist Jean Steward
Make-up Assistants Sally Woodlee, Margaret Holding, Viv Riley
Visual Effects Designer Ian Scoones
Scaroth Mask John Friedlander
Production Assistant Rosemary Crowson
Director's Assistant Jane Wellesley
Assistant Floor Manager Carol Scott
Floor Assistant Sally Bates
Film Cameraman John Walker
Film Camera Assistant Niall Kennedy
Sparks David Gorringer
Film Recordist Graham Bedwell
Film Sound Assistant John Crossland
Film Editor John Gregory
Studio Lighting Mike Jefferies
Technical Manager John Dean
Studio Sound Anthony Philpott
Grams Operators Ian Tomlin (studio 1), Scott Talbot (studio 2)
Senior Cameraman Alec Wheal
Crew 11
Vision Mixer Nigel Finnis
Electronic Effects Dave Jervis
Videotape Editor Rod Waldron
Show Working Supervisor Chick Hetherington
Special Sound Dick Mills
Incidental Music Dudley Simpson
Writer David Agnew
Copyright (original script) David Fisher
Production Unit Manager John Nathan-Turner
Script Editor Douglas Adams
Director Michael Hayes
Producer Graham Williams

Part 1: 29 September 1979, 18.06.51 (24' 25")
 12.4m viewers, 50th
Part 2: 6 October 1979, 18.17.14 (24' 33")
 14.1m viewers, 44th
Part 3: 13 October 1979, 18.04.28 (25' 24")
 15.4m viewers, 34th
Part 4: 20 October 1979, 18.16.21 (25' 08")
 16.1m viewers, 16th

REPEAT

Part 1: 12 August 1980, 18.26 (6.3m, 57th)
Part 2: 13 August 1980, 18.26 (5.5m, 81st)
Part 3: 19 August 1980, 18.26 (no figures)
Part 4: 20 August 1980, 18.26 (no figures)

FILMING

30 April - 4 May 1979: Paris, France
 8 - 10 May 1979: Bray Studios (model work)

RECORDING

S1: 21 - 22 May 1979 (studio TC3)
 S2: 3 - 5 June 1979 (studio TC6)
 Gallery only (Electronic Effects): 8 June 1979 (TC8)

TX SPOOLS

RECORDED

Part 1: 16 July 1979
Part 2: 5 August 1979
Part 3: 17 June 1979
Part 4: 21 June 1979

PROJECT

NUMBERS

Part 1: 02349/2721
Part 2: 02349/2722
Part 3: 02349/2723
Part 4: 02349/2724

PROGRAMME

NUMBERS

Part 1: LDLB005H/71/
 X
Part 2: LDLB006B/71/
 X
Part 3: LDLB007W/71/
 X
Part 4: LDLB008P/71/
 X

FILM

All except opening and closing titles was specially shot for the programme, and charged to part one.

Part 1:

TK SEQ.1. Opening Titles (35mm) - 28" (44ft)
TK SEQ.1A.. Pan across prehistoric earthscape to spaceship (35mm) - 30" (47ft)
TK SEQ.2. Spaceship takes off (35mm) - 18" (28ft)
TK SEQ.2A. Spaceship explodes (35mm) - 7" (11ft)
TK SEQ.3. Doctor and Romana up Eiffel and through Paris cafe
TK SEQ.3A. Doctor and Romana outside cafe and through Paris to Louvre (16mm) - 2'02" (76.5ft)
TK SEQ.3. Doctor and Romana saying goodbye to Dugan at the Eiffel Tower (16mm) - 2'02" (76.5ft)
TK SEQ.4. Closing Titles (35mm) - 49" (77ft)
Totals: 35mm stock - 1'17" (121ft)
 35mm specially shot - 55" (86ft)
 16mm specially shot - 8'05" (303.5ft)

Part 2:

TK SEQ.1. Opening Titles (35mm) - 28" (44ft)
TK SEQ.2. Two thugs march Doctor, Romana and Duggan at gunpoint into the Count's chateau (16mm) - 11" (7ft)
TK SEQ.3. Egg hatches and chick grows into adult hen (35mm) - 11" (17ft)
TK SEQ.4. The chicken skeleton collapses in a heap of bones (35mm) - 4" (6ft)
TK SEQ.5. The pile of bones becomes a hen, then a chick which goes back into the egg (35mm) - 15" (24ft) ((This sequence is TK3 and TK4 together, reversed on videodisc))
TK SEQ.6. Closing Titles (35mm) - 49" (77ft)
Totals: 35mm stock - 1'17" (121ft)
 35mm specially shot - 15" (24ft)
 16mm specially shot - 11" (7ft)

Part 3:

TK SEQ.1. Opening Titles (35mm) - 28" (44ft)
TK SEQ.2. Doctor hurrying away from modern art gallery (16mm) - 11" (7ft)
TK SEQ.3. Doctor hurrying to Louvre; Romana and Duggan hurrying to the chateau (16mm) - 46" (29ft)
TK SEQ.4. Doctor running out of the Louvre (16mm) - 10" (6ft)
TK SEQ.4A. Doctor hurrying from cafe to chateau (16mm) - 9" (6ft)
TK SEQ.5. Closing Titles (35mm) - 49" (77ft)
Totals: 35mm stock - 1'17" (121ft)
 16mm specially shot - 1'16" (48ft)

Part 4:

TK SEQ.1. Opening Titles (35mm) - 28" (44ft)
TK SEQ.1A.. Doctor running from cafe to chateau (16mm) - 9" (6ft) ((Repeat of TK4A from part three))
TK SEQ.2. Doctor, Romana and Duggan running through Paris to the modern art gallery (16mm) - 1'11" (44.5ft)
TK SEQ.2A. Pan right to Jagaroth spaceship - seen through telescope (35mm) - 4" (6ft)
TK SEQ.2B. Jagaroth spaceship takes off and explodes (35mm) - 18" (28ft) ((Repeat of TK2 and TK2A from part one))
TK SEQ.3. The Doctor and Romana saying goodbye to Dugan at the Eiffel Tower (16mm) - 2'02" (76.5ft)
TK SEQ.4. Closing Titles (35mm) - 50" (78ft)
Totals: 35mm stock - 1'36" (150ft)
 35mm specially shot - 4" (6ft)
 16mm stock - 9" (6ft)
 16mm specially shot - 3'13" (121ft)

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 The 39 Steps (Hitchcock, 1935; Thomas, 1959, Sharp, 1978)

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 Ivanhoe (BBC)
 The Liver Birds (BBC)
 The Racing Game (1988-1990)
 Skorpion (1982)
 Space: 1999
 1001 Nights (1981)
 Thunderbirds
 Voyage to the Bottom of the Sea
 When the Boat Comes In (BBC)

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The Androids of Tara (5D)
 The Armaggon Factor (5F)
 The Creature from the Pit (5G)
 The Crusade (P)
 The Daemons (JJJ)
 Destiny of the Daleks (5J)
 The Five Faces of Doctor Who (1981)
 The Horns of Nimon (5L)
 Image of the Fendahl (4X)
 The Invasion of Time (4Z)
 The Invisible Enemy (4T)
 Pyramids of Mars (4G)
 The Ribos Operation (5A)
 Survival
 The Talons of Weng Chiang (4S)

